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ABSTRACT

Study goals were to identify and evaluate the impact of fellowships awarded by the National Endowment for the Arts to visual artists and to provide information to help the Endowment in planning, policy development, and resource allocation for the fellowship category. Information was collected in three ways. Questionnaires were sent to 50% of all recipients (858) in each year from 1967 through 1979. The response rate was over 75%. Two workshops, which focused primarily on questions of program operations and policy, were held with 15 recipients. Personal interviews, focusing on the timing of the grant, activities during the fellowship, impact on aesthetic content of their work, and resulting recognition, were conducted with 25 recipients. Ninety-two percent of respondents said the most important impact of the fellowships was the change they experienced in confidence and commitment. The major benefit was increased time for work. Although the application process received high ratings, eligibility requirements were rejected, and parts of the selection process received low ratings. (RM)

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Evaluation of Visual Artists' Fellowship Category

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For the

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Preface

Acknowledgements

This evaluation study is the result of the efforts of many people.

At the National Endowment for the Arts, Dr. Harold Horowitz, Director of Research, oversaw our research and contributed his thoughts to the refinement of the methodology and to the analysis of the data. Bill Potter, Research, served as our contract monitor and contributed to the data collection and methodology. Tom Bradshaw, Research, provided review and comment on specifics of the methodology, the questionnaire design, and the data analysis.

Jim Melchert, Director of the Visual Arts Program, raised excellent policy questions and provided understanding of the Fellowship recipients. Michael Faubion, Visual Arts Program, was our historian and representative of the Program's concerns. Leonard Hunter, Assistant Director of the Visual Arts Program, contributed comments during the analysis and evaluation. In addition, numerous Endowment staff should be acknowledged for their assistance in tracking down artists, finding and copying files, and researching miscellaneous topics.

The Advisory Panelists to the study were: Dale Chihuly (craftsman), Jackie Ferrara (sculptor), Carole Kismaric (photography publisher), Sam Gilliam (painter), Brenda Richardson (museum curator), and Robert Stearns (museum director). The panelists pro- vided invaluable guidance through their comments on the draft questionnaire and participation in a day-long work session on the preliminary findings.

Finally, the more than 600 artists who responded to the questionnaire were the most important contributors. These artists put considerable time and care into their responses, and we hope that the study adequately reflects their insights. Fifteen artists also participated in workshops. In New York, participants were Nassos Daphnis, Ira Joel Haber, Sharon Hawlett, Caspar Henselman, George Hoffman, Michael Martone, Clark Murray, and Faith Ringold. In Los Angeles, participants were Corwin Clairmont, Daniel Cytron, John Divola, Jr., Robert Heinecken, Zella Marggraf, Edward Moses, and Shirley Pettibone. The twenty-five artists who participated in interviews provided us with the qualitative, deeper understanding of the questionnaire results and fellowship experience.

Chapter I of the report summarizes its goals, methodology, and findings. Chapter II outlines detailed study goals and describes the history of the Program. Chapter III explains the methodology used in the study. Chapter IV, Analysis, describes the results of the data collection. Chapter V, Evaluation, compares the data to the evaluation criteria and the impact model. Chapter VI, Implications, reviews the implications of the evaluation for the future of the fellowship category.

Scope of the Study

The evaluation study began in Spring 1980, and data collection continued through April 1981. The preliminary drafts of this report were prepared in April and May 1981. During that time, the Endowment and the Visual Arts Program were faced with the possibility of substantial cuts, which would result in several changes to the Program's fellowship category. However, this report does not address the problems presented by those proposed cuts nor make recommendations on how to deal with reduced budgets. The report focuses on the evaluation of the Program from 1967 through 1979, and its recommendations are based on the assumption that fellowship awards will continue.

I Executive Summary

Goals of the Study (Chapter II)

Since 1967, the Visual Arts Program of the National Endowment for the Arts has been awarding fellowships to visual artists. The goals of the evaluation study are:

1 to identify and evaluate the impacts of the fellowships on recipients; and

2 to provide information to help the Endowment in planning, policy development, and resource allocations for the fellowship category.

Methodology (Chapter III)

Fellowship recipients have been the primary source of evaluation information for the study; other sources included Endowment files and staff, and an Advisory Panel assembled for the study.

Information was collected from fellowship recipients in three ways:

1 Questionnaires were sent to fifty percent of all recipients in each year from 1967 through 1979. Eight hundred and fifty-eight (858) questionnaires were sent and the response rate was over 75 percent (Appendix 1).

2 Two workshops were held with a total of 15 recipients who had completed the questionnaire. Held in New York and Los Angeles, the workshops focused on program operation and policy issues (Appendix 2).

3 Personal interviews were conducted with 25 recipients around the country who had completed the questionnaire. Interviews focused on the timing of the grant, activities during the fellowship, impacts on aesthetic content of their work, and resulting recognition (Appendix 6).

Questionnaire data was tabulated, sample interviews completed, and workshops conducted as input to a Preliminary Findings Report. The Advisory Panel met with the Endowment and consultants to review the report and raise additional issues. Next, evaluation criteria (Figure 4) and an impact model (Figure 5) were utilized in the analysis to produce a Preliminary Evaluation. Following Endowment comments, a final data processing run was completed and the Final Evaluation prepared.

Demographic Characteristics of Recipients (Chapter IV)

The Visual Artists' Fellowsnip recipients, as represented by those who responded to the questionnaire, are

highly educated, with 67 percent having advance degrees. Most respondents (73 percent) listed artist as their primary occupation over the past year, with an average of 63 percent of their income derived from art-related activities.

Average age at year of fellowship was 37 years. Average number of years as a practicing artist at year of fellowship was 14 years. Women received 31 percent of the fellowships and non-whites 10 percent.

A majority of respondents (57 percent) had received other major grants besides the Endowment fellowship, with 46 percent of those grants received before the fellowship, 12 percent during, and 41 percent after.

Impacts of the Fellowship (Chapter IV)

During the fellowship year, respondents increased the number of hours spent in their studios as compared to the previous year. They also spent more of their time on experimentation, on continuing their accustomed art making, and on making studio improvements. They spent slightly less time teaching and in public service during the fellowship than the year before.

Recognition, such as group shows, was not considered a direct result of the fellowship by most respondents; however, the fellowship was perceived to have helped the aesthetic content of the work for most artists.

There was no majority concerning the single major benefit of the fellowship. Many responses implied that increased time for work was the major benefit. Financial relief was identified as the single major benefit by the most respondents (29 percent).

Operation of the Fellowship Categor[illegible] (Chapter IV)

Most respondents heard of the fellowships from other artists (71 percent). On the average, artists applied 1.3 times before receiving the grant. Most have continued to apply for additional fellowships, an average of 0.8 times since receipt of a grant.

The application process received high ratings on most points from questionnaire respondents, workshop participants, and those interviewed. The panel process received slightly lower ratings from respondents. Workshop participants suggested a variety of improvements to the panels.

The current size of the fellowship at $12,500 was ac-

ceptable to most respondents. Some workshop participants felt that increasing the fellowship significantly would create "art stars" and would reduce the number of artists benefiting from fellowship support.

Eligibility requirements were rejected by most respondents. Of those respondents supporting elibility requirements, a majority agreed that a minimum age or minimum number of years as an artist would be reasonable requirements.

In ranking the value of fellowships as compared to other forms of public support for artists, respondents ranked the fellowship as most valuable to professional growth and development.

Evaluation (Chapter V)

In order to evaluate the success of the fellowship category, the study findings were measured against an impact model that served as a hypothesis about how the fellowship affects recipients (Figure 5). Study findings were also measured against the objectives of the Program (Figure 4).

Impacts from the fellowship on artistic growth were confirmed by respondents. For example, 92 percent of respondents felt that time for artistic growth (as a result of the fellowship) was a major impact on most artists. Some respondents (24 percent) felt that the fellowship had no impact on the aesthetic content, while others described various activities of aesthetic inquiry, such as increased experimentation (18.5 percent), as a result of the fellowship.

Impacts on professional development were not as clearly supported by the findings. Professional development includes preparing work for show or sale, increasing exposure and peer contact, publishing, and the various forms of recognition that come to artists. Recognition resulting directly from the fellowship, one measure of professional development, was perceived to have been experienced by 41 percent of the respondents. However, it should be noted that many respondents al- ready had achieved a high level of recognition prior to the fellowship, and that virtually all respondents had achieved some recognition prior to the fellowship.

The evaluation of the respondents as quality artists (Program objective) used several indicators to measure commitment to their work: number of years as practicing artist before grant (14 years), training in the

visual arts (95 percent), and percent of income from art before grant (average of 52 percent).

The findings support the hypothesis that fellowship funds affect the way respondents spend their time and also affect the quality and quantity of materials used during the fellowship. However, the degree of resulting change is limited by two factors: the size of grants and the occupational status of the recipient at the time of award. Even the large grants have not led to a dramatic change in occupation during the fellowship period. The majority of respondents (60.6 percent) already identified themselves as artists by occupation before the grant. In addition, the average number of hours in the studio before the grant was already high (35.5 hours per week). However, the findings do show that the type of art-making activities changed during the fellowship. Along with continuing accustomed activities making art, slightly more time was spent on experimentation, improvements to studio, increasing exposure to the public, and several other activities.

The change in confidence and commitment (emotional boost) that was hypothesized to result from the selection process was referred to as the most important impact on most recipients by 92 percent of respondents.

Implications for the Future (Chapter VI)

The study provided extensive information and analysis that can be used for planning, policy development, and resource allocations for the fellowship category for many years.

Issues of Program operation were raised that are worthy of further analysis and discussion within the Endowment. Such issues include application procedures, peer review, eligibility requirements, timing, the size of grant, the volume of applications, the meaning of the fellowship, and related support activities. As shown in Figure 7, policy alternatives to resolve these issues were suggested by respondents. The next steps to resolving these issues might include an evaluation of the 1982 fellowship category after its completion, identifying the appropriate level of response to each of the issues, discussion with the Visual Arts Policy Panel, and consideration of other activities that could improve the fellowship (e.g., more publicity about recipients, a retrospective catalogue, a revised Final Report format, and technical assistance).

II Goals of the Study and History of the Program

Study Goals

The two major goals of the Visual Artists' Fellowships evaluation study are:

1 to identify and evaluate the impacts of the Endowment's Visual Artists' Fellowships on recipients; and

2 to provide information to help the Endowment in planning, policy development, and resource allocations for the Visual Artists' Fellowship category.

The research issues relevant to these goals, identified in Figure 1, are broad and complex, and yet many others could also have been addressed by an evaluation of the fellowship category. Limitations of budget and methodology required a focus on the research issues listed in Figure 1.

The time frame selected for the study was 1967 (first year of fellowship) through 1979. The 1980 recipients were not included because the study began in Spring 1980 and thus their fellowship experience would not be complete during the research phase of the study.

History of the Fellowship Category

During the period from 1967 through 1979, the Endowment's Visual Artists' Fellowship category provided over 1,700 awards to painters; sculptors; photographers; craftspersons; video, conceptual and performance artists; and printmakers. These grants were intended to respond directly to the needs of individual artists, enabling them to buy materials, spend time developing new work, and advancing their careers. Direct assistance to artists photographers and craftspersons has been a fundamental concept to the Visual Artists' Fellowship category since its inception in 1967.

Prior to the establishment of the National Endowment for the Arts in 1965, there had been no tradition of federal patronage to artists in this country, except for the activities of the Works Progress Administration (WPA) in the thirties and forties. During the early years of the Endowment and the initial meetings in 1966 to define priorities for the new Visual Arts Program, key concerns included direct assistance to the creative artist, recognition of excellence in artistic achievement, and grants-in-aid to artists over 25 years of age.

An early statement of the Program's priorities said, "The most direct and logical way to aid and encourage

Figure 1: Visual Artists' Fellowship Evaluation Contract Objectives

1 CONTRACT OBJECTIVE: TO IDENTIFY AND EVALUATE THE IMPACT OF ENDOWMENT VISUAL ARTISTS' FELLOWSHIPS ON RECIPIENTS

Research Issues:

a) Timing of grant (and differences by medium):
   - o At what point in career did artist receive fellowship?
   - o What is the current status of artist's development (compared to time of grant)?
   - o At what point in career should Endowment try to concentrate funding?
   - o If artists could receive only one grant, when would be best?

b) Size of grant:
   - o Are they large enough to have real impact?
   - o Should the Endowment choose a larger number of smaller awards, a smaller number of larger awards, or retain the present balance?

c) How grant money was used:
   - o Did funds make possible activities or accomplishments that would not have occurred otherwise or that would have been done differently?
   - o Did artist make wise choice in use of grant?

d) Ways in which fellowship has affected artistic work and professional development:
   - o That year?
   - o Since fellowship?
   - o Is recognition as important as money?

e) Recipient attitudes toward or opinions on fellowship program operation:
   - o Is availability effectively communicated to potential applicants?
   - o How aware are potential applicants of other Visual Arts funding categories?
   - o Would other approaches be better than fellowships?
   - o Has receiving grant changed attitude toward government?
   - o Do panelists represent major segments of the visual arts fields?
   - o Is there adequate coverage of aesthetic, geographic, and ethnic considerations?

- o Are panelists regarded as knowledgeable and distinguished within their respective fields?
- o Does the use of photographic slides affect the validity of the review in painting, sculpture, and crafts?

f) Rejected applicants (self and others):
- o How often are recipients rejected?
- o What are effects of rejection(s)?

g) Use of artists' spaces in local communities.

h) Relate these impacts to several variables:
- o Location of artist at time of grant and at present.
- o Size of grant.
- o Artistic category.
- o Repeat recipients.
- o Type of panel (nomination vs. application).

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2 CONTRACT OBJECTIVE: TO PROVIDE INFORMATION TO HELP ENDOWMENT IN PLANNING, POLICY DEVELOPMENT, AND RESOURCE ALLOCATIONS FOR THE VISUAL ARTISTS' FELLOWSHIP CATEGORY

Research Issues:

a) Begin data base on sample of recipients; document characteristics of recipients over time.

b) Test data collection methods for possible use on other evaluations or as final reports.

c) Suggest areas of the fellowship program needing additional evaluation.

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the arts and artists in the United States is to provide direct assistance to the artist and craftsman. Financial aid to an artist at a crucial phase in the development of his career is considered by the Visual Arts Panel to be the most efficient way to enable him to continue his work. It is the aim of the National Endowment for the Arts to assist in the recognition of the artist as a vital factor in the contemporary scene."

In 1966, the National Council on the Arts launched the Visual Artists' Fellowship category by approving the allocation of $300,000 for sixty grants-in-aid. Since then, these artists' awards have comprised the Endowment's major program for individual visual artists.

From 1967 through 1969, one hundred and nineteen awards of $5,000 each were made on the recommendations from regional panels, chiefly on the basis of artists' past achievements. Regional panels were succeeded by a national panel, and the criteria for awards changed from past achievement to fellowships for future development.

From 1970 to 1973, selection of recipients involved both direct application and nominations from the field by over 100 professional artists and curators. In 1974, the current method of direct application only was initiated. Lists of prospective recipients and visual documentation of their work are submitted to panels of three to six professional artists and curators in each of the six fellowship disciplines. In this way, each group of fellowship applications is reviewed by experts from that particular field, i.e., painting, photography, crafts, video, etc. In addition, the composition of the panels changes each year. The panel meets for two to five days, reviewing each application and the accompanying slides. Endowment staff are available to assist in providing additional information on an applicant or in clarifying Endowment policies. Panelists must go through several rounds of review before the final selection of grantees is complete. Panel recommendations are then sent to the National Council on the Arts for approval from its Chairman.

Great care is taken in the selection of panelists so that they represent diverse aesthetic points of view and the many geographic regions of the nation. This is done to ensure that grants support the plurality of styles which comprise contemporary American visual art. When selected, panelists are reminded that artistic quality is the main factor in selecting fellowship recipients. Secondary factors, such as ex-

hibition records, previous awards, age, minority and regional representation, should only begin to be considered in the final and most competitive stage of panelists' review.

Panelists also are given the option to award a small number of fellowships to emerging artists (about half to a third the size of standard fellowship). Artists may be awarded more than one fellowship, if the fellowships are several years apart.

Today, the Visual Arts Program receives an enormous number of applications. In 1979, more than 7,200 artists, craftspersons, and photographers applied for fellowship money. However, only two hundred and sixty-five (265) awards were given in 1979; the ratio of grants to applications was 3.6 to 100.

Even with tight financial constraints, Visual Artists' Fellowships continue to emphasize the desirability of aiding outstanding artists through individual awards. During the fifteen years of the Visual Arts Program's existence, it has been its goal to assist a wide variety of individual artists with a range of artistic styles.

Methodology

Evaluation Criteria

The methodology of program evaluation requires the development of evaluation criteria which are used as indicators or measures of whether the particular program has met its objectives. The nature of the fellowship--with its unrestricted use of awarded funds--and the nature of the artistic process itself make it unusually difficult to measure outcomes.

Three types of evaluation criteria are important in this analysis of Visual Artists' fellowships. Criteria evaluating the fellowship category:

1 in relationship to the Endowment's overall goals;

2 in relationship to Visual Arts program goals; and

3 in meeting its own objectives of program design and operation.

In Chapter V, the evaluation criteria are presented and used in the evaluation. In addition, the hypothesized impacts of the fellowship (Figure 5, page 40) were derived from the evaluation criteria and used in the evaluation.

Study Methodology

Except for background data provided to the consultant (SOM) by the Endowment, fellowship recipients have been the primary source of evaluation information. Information from recipients was collected in three ways:

1 Questionnaires were sent to 50 percent of all recipients in each year from 1967 through 1979 in each artist category. Sample selection was based on copies of recipient applications for recipients 1975 through 1979, and on lists of recipients and their hometown for recipients 1967 through 1974. Every other applicant was selected for address search. For recent recipients, the applications included an address and place of employment current for the year of the application, as well as a more permanent mailing address. Through the use of direct phone calls to these locations and the use of directory information, the correct addresses of artists within the sample group were confirmed. In some cases, other forms of information--such as Who's Who in American Art--were used in confirming addresses. For early recipients (1967-1974), the hometown was the primary basis for the direct phone calls; Endowment staff also checked files on recent applicants for these addresses.

Two follow-up letters were sent to non-respondents, one month and two months following the original mailing of the questionnaire. A total of 858 questionnaires were sent (although only 810 were required to achieve a 50% sample of re- cipients), and 664 were returned, representing 76.6% of the required sample. Thus, the data dis- cussed here and shown in Appendices 1 and 5 is based on 37 percent of all fellowship recipients. Appendix 3 describes the data processing package utilized. Appendix 7 includes excerpts from the questionnaire. Quotes from the questionnaire are used to illustrate points in Chapter IV Analysis and Chapter V Evaluation.

Finally, it should be noted that in some cases, response to survey questions equal either slightly more or slightly less than 100%. This is because some respondents checked either more than one or none of the possible responses listed for a specific question.

Figure 2 shows the breakdown of all recipients, the sample, and questionnaire response rate.

2 Two workshops were held with recipients who had completed the questionnaire and expressed interest in participating. One workshop was held in New York on March 3, 1981, with four SOM staff and eight recipients. A second workshop was held in Los Angeles on March 9, 1981, with two SOM staff and seven recipients.

The workshops focused primarily on questions of Program operations and policy, with some discussions of the impacts of the fellowship.

Appendix 2 includes the detailed outlines used to conduct the workshop, participants' names, and a summary of each workshop.

3 Personal interviews have been conducted with twenty-five recipients. The interviews were conducted in California, New York, Colorado, Ohio, Illinois, Michigan, and Massachusetts.

The interviews focused on the recipients' experiences during the fellowship, timing of the grant in his/her career, types of recognition resulting, changes in the aesthetic content of artists' work, and opinions on Program operation and improvement. Documentation of the interviews protects the anony-

mity of the recipients, indicating only type of artist, approximate year of grant, and size of grant as important variables in understanding interview comments. Interview data has been used to interpret the questionnaire data.

Interview summaries and the Interview Guide are included as Appendix 6.

An Advisory Panel assisted in the study at two points. First, the panelists reviewed and commented on the draft questionnaire. Second, the panelists re- viewed the Preliminary Findings Report (April 9, 1981) and attended a day-long work session on April 13, 1981. Figure 3 identifies members of the Advisory Panel.

When reviewing the results of the study, particularly those sections that analyze the fellowship category operation, it should be remembered that opinions recorded are only from recipients of fellowships. Artists who have received grants are somewhat more likely to have positive rather than negative views about the fellowship and its impacts. The opinions of other important groups, such as artists who have never applied, unsuccessful applicants, former fellowship panelists, and the art community, are not directly included, and are only represented to the degree that respondents comprise multiple roles.

Figure 2: Questionnaire Response Rates

ALL CATEGORIES

Year	Total Grants	Sample	Number of Returns	Percent of Sample
1979	265	132	93	70
1978	207	104	73	70
1977	208	104	80	77
1976	260	130	90	69
1975	256	129	93	72
1974	229	115	82	71
Subtotal	1425	714	511	72 %
1973	139	69	46	67
1972	43	22	18	82
1971	43	22	11	50
1969	30	15	6	40
1968	29	15	11	73
1967	60	30	21	70
Subtotal	344	173	113	65 %
Total	1769	887	624 (+ 46 repeat recipients)	70 % 76 %

ARTISTS

Year	Total Grants	Sample	Number of Returns	Percent of Sample
1979	160	80	51	64
1978	127	64	45	70
1977	98	49	33	67
1976	152	76	48	63
1975	134	65	47	72
1974	149	75	48	64
Subtotal	820	409	272	67%
1973	45	23	17	74
1972	43	22	18	82
1971	20	10	9	90
1969	30	15	6	40
1968	29	15	11	73
1967	60	30	21	70
Subtotal	227	115	82	71 %
Category Total	1047	524	354 (+ 28 repeat recipients)	68 % 73 %

CRAFTSPERSONS

Year	Total Grants	Sample	Number of Returns	Percent of Sample
1979	48	24	18	75
1978	40	20	17	85
1977	58	29	27	93
1976	60	30	25	83
1975	47	25	22	88
1974	50	25	21	84
Subtotal	303	153	130	85 %
1973	34	17	15	88
Category Total	337	170	145	85 %
			(+ 2 repeat recipients)	86 %

PHOTOGRAPHERS

Year	Total Grants	Sample	Number of Returns	Percent of Sample
1979	57	28	24	86
1978	40	20	11	55
1977	40	20	18	90
1976	40	20	15	75
1975	50	25	14	56
Subtotal	227	113	82	73 %
1973	60	29	14	48
1971	23	12	2	17
Subtotal	83	41	16	39 %
Category Total	310	154	98	64 %
			(+15 repeat recipients)	73 %

PRINTMAKERS

Year	Total Grants	Sample	Number of Returns	Percent of Sample
1977	12	6	2	33
1976	8	4	2	50
1975	25	14	10	71
1974	30	15	13	87
Category Total	75	39	27	69 %
			(+ 1 repeat recipient)	72 %

Figure 3:

Advisory Panel for Visual Artists Fellowship Evaluation Panelists

1 **Brenda Richardson**
Baltimore Museum of Art
Art Museum Curator, former panelist

2 **Sam Gilliam**
Painter; Recipient and former panelist

3 **Jackie Ferrara**
Sculptor; Recipient and former panelist

4 **Dale Chihuly**
Glass artist/craftsman; Recipient and former panelist

5 **Carole Kismaric**
Aperture, Inc.
New York, NY
Photography publisher, former panelist

6 **Robert Stearns**
Contemporary Arts Center
Cincinnati, OH
Museum director, former panelist

IV Analysis

Introduction

Information collected from questionnaires, interviews, and workshops has been grouped into three topics:

1 demographic data concerning sample recipients;

2 data and opinions from sample recipients concerning the impact of the fellowship on recipients; and

3 data and opinions from sample recipients concerning the fellowship category operation.

For each topic below, the question number is indicated so that the complete data can be found in Appendices 1 and 5. Appendix 1 shows the original questionnaire with summary responses indicated. Appendix 5, a separate volume, includes all data processing tables. Data included in these tables represent responses of 37 percent of all artists who had ever received a Visual Artists' Fellowship, from the inception of the program through 1979. The first set of tables in Appendix 5 shows the following variables: artists by type, nominees and applicants, and repeat recipients. This set is the most frequently referred to in the report. The second set shows the same data with different variables: early recipients (1967 to 1973) and recent recipients (1974 to 1979); and each artist category, early and recent recipients. Appendix 5 also includes some special analytical tables.

In reviewing the data, it should be kept in mind that it reflects responses from only a sample of fellowship recipients. Although questionnaires were sent to 50 percent of the recipients in each year, the returned responses do not equally represent each year. In order to maintain the distinction between all recipients and the sample, the term respondents is used to refer to the recipients who returned the questionnaire. It should also be noted that recipients of more than one grant responded to questions in terms of their first grant. In this chapter and the next quotes from the questionnaire are shown next to the text to illustrate the text.

Size of Grant and Year

The rate of response according to year of award showed no apparent pattern in terms of how long ago fellowships were awarded. Categorized according to large grants ($4,000-$10,500) and small grants ($1,000-$3,500), response was distributed as follows: 67 percent had received large grants and 33 percent had received small grants. This can be compared with

actual total recipients, distributed as follows: 65 percent had received large grants and 35 percent had received small grants.

Demographic Data and Background of Respondents

EDUCATION (QUESTIONS 27, 28, AND 29)

The overall educational level of respondents is extremely high, with more than 88 percent having an undergraduate college degree and with 67 percent having a graduate degree. Less than 4 percent of respondents have no post-high school educational experience. These educational levels are fairly consistent across fellowship categories, with craftspersons having the highest percentage of graduate degrees (76 percent) and printmakers the lowest (56 percent). Of those respondents nominated, 52 percent had graduate degrees; while of those who applied, 69 percent had graduate degrees.

This information can be compared to the results of the recent NEA survey (Study of Visual Artists in Four Cities; Human Resources Research Organization, 1981) of artists which also indicated a relatively high level of formal art education among professional artists. Almost one-third of the artists had at least a Master's Degree in Art, while a slightly higher percentage of the artists claim advanced and bachelor degrees in their formal education. Only 7 percent indicated that they had no formal art education.

The percent of all respondents having formal training in the visual arts is over 95 percent, 90 percent for those who received grants from 1967 to 1973 and 96 percent for those who received grants from 1974 to 1979. This training generally consists of Bachelor's or Master's degree programs in fine arts. More than 99 percent of craftspersons and a full 100 percent of printmakers respondents have undergone formal visual arts training. Although the overall level of formal education in the visual arts among respondents is very high, over 93 percent have stopped taking formal training in the visual arts, with the average respondent having stopped training 14 years ago.

OCCUPATION AND INCOME (QUESTIONS 24, 11, AND 12)

The average period as a practicing artist when the fellowship was received was 14 years. Printmakers had been practicing artists for the longest period, over 16 years, and craftspersons the shortest, 13 years. Small

grant recipients and repeat recipients had been practicing an average of approximately 12 years and large grant recipients, 15 years.

In addition to being asked how many years they had been practicing, recipients were asked to identify their principal occupation before and during the fellowship and during the past year. Many respondents checked off more than one occupation (e.g., artist and teacher).

The occupational pattern of survey respondents reflects on overall increase in practicing artist occupations and a decrease in other art-related occupations during the fellowship period as compared with the period before receipt of the fellowship. Occupations of respondents for the period of the past year reflects some return to occupations other than practicing artists, but with a higher percentage of respondents in the practicing artist category as compared with before fellowship periods.

About 61 percent of respondents were practicing artists during the year before the fellowship, almost 80 percent during the fellowship, and about 73 percent during the past year. Similarly, occupations as teachers dropped from 47 percent before the fellowship to 31 percent during the fellowship, and rose only to 38 percent during the past year. This pattern is paralleled in terms of art-related income of respondents for periods before, during, and after the fellowship. These patterns of increased percentage of income and occupation as artists during and after the fellowship are consistent throughout fellowship categories. The average percent of respondents' annual income from art-related activities was lowest during all periods for photographers and printmakers as compared to artists and craftspersons.

AGE, RACE, AND SEX (QUESTION 31)

The average age of respondents at the time of receiving a fellowship was 37 years, a characteristic which was fairly consistent across fellowship categories. This can be compared to results of the recent NEA survey of artists which indicated a median age of 38 years. The average age for respondents who had received small grants was 34.2 years and 38.3 years for those who had received large grants. In order to compare respondents to applicants, the Endowment staff sampled 1981 applications for age. The average age of artist applicants

was 35 years (that is, about 2 years younger than the average respondent), for crafts 33 years, and photography 32 years. Approximately 17 percent of respondents were under 30 years of age at receipt of a fellowship. The majority of applicants in 1981 were between 27 and 35 years old (53.4%).

The breakdown of respondents by sex is about 69 percent male, 31 percent female. (This can be compared to results of the recent NEA survey of artists which indicated a nearly 50-50 breakdown between men and women.) Among fellowship respondents, the craftspersons category showed the most balanced breakdown by sex, with about 60 percent male and 40 percent female. In the earlier years (1967 to 1973), the percentage of females was 23 percent; this rose to an average of 33 percent for the more recent years (1971 to 1979).

The question on ethnic background was optional; 81 percent of respondents chose to complete this question. It is not possible to determine which way the lack of complete response biases the results, since the Endowment has no comparable data on recipients. About 90 percent of respondents are white, 3 percent black, 2.2 percent Asian or Pacific Islanders, 1.9 percent Hispanic, and 0.7 percent Native American. The printmakers category showed the highest proportion of non-white respondents, with 24 percent from non-white ethnic/racial groups. A higher percentage (91.5) of post-1974 recipients who responded were white than were pre-1974 recipients (85.1 percent white).

RESIDENCY (QUESTIONS 32a AND 32b)

Most respondents (almost 68 percent) reside in urban areas, about 17 percent reside in rural areas, and almost 14 percent reside in suburban areas. However, this varied substantially between fellowship categories. For instance, while 76 percent of artists live in urban areas, only 49 percent of craftspersons reside in cities. On the average, respondents have lived in their current city or town for 15.6 years, and about 10 percent have moved to another town since receiving the fellowship. Overall length of residency is fairly consistent between fellowship categories; however, fewer printmakers have moved to another community since receiving the fellowship than those in other categories.

The greatest number of recipients are from the Mid-Atlantic states. Likewise, based on Endowment figures

for 1979, the greatest number of applications also were from the Mid-Atlantic states. Thus the geographic distribution of recipients generally reflects the geographic distribution of applicants.

OTHER GRANTS AND FELLOWSHIPS (QUESTION 30)

Approximately 57 percent of respondents have received major grants or fellowships other than those from the Endowment. The average respondent received 1.1 grants other than from the Endowment. This figure was fairly consistent throughout fellowship categories. Respondents who were repeat recipients showed the highest rate of receiving other grants (64 percent) and craftspersons showed the lowest (47 percent). Of those receiving other grants, the most commonly received included Creative Artist Program Services (CAPS) (31.5 percent), Guggenheim (28 percent), school grants (24.1 percent), and state arts council grants (15.2 percent). Of all non-Endowment grants, 47 percent were received before the Endowment Fellowship, 12 percent during, and 41 percent after. Of all Guggenheim grants, 38 percent were received before the Endowment Fellowship, 6 percent during, and 40 percent after. As previously mentioned, this totals less than 100 percent because not all respondents indicated the year of their Guggenheim.

PARTICIPATION IN ORGANIZATIONS (QUESTIONS 25 AND 26)

Commercial galleries represent 67 percent of respondents, and 35 percent of respondents are members of an artists space, organization, or other form of artistic group effort. Printmakers' responses showed the highest percentage (within artist categories) of representation by galleries (80 percent) and participation in artistic group efforts (46 percent). Nominees, in contrast to artists selected through application, showed the highest representation in galleries (90%) and the lowest participation in artists spaces (23%).

Impacts of the Fellowship

In order to understand the impacts of the fellowship on recipients, both factual questions and questions of opinion were asked of recipients. In the opinion questions on impact, respondents were asked to decide what, if any, changes in their work or career could be attributed to the fellowship. The factual questions are discussed first.

Factual questions included principal occupation before, during, and after the fellowship; number of hours in studio before, during, and after the fellowship, and other grants received since the fellowship. In general, this factual data can be used to identify trends among respondents but cannot be used to estab- lish direct causal relationships between the fellowship and any other events or facts about the respondents. In only a few cases, such as number of hours in the studio during fellowship and relative amount of time spent on certain activities during the fellowship, can any causal relationship between the fellowship and another event be assumed from the data.

OCCUPATION AND INCOME (QUESTIONS 11 AND 12)

As noted above under the analysis of demographic data, an increased number of respondents recorded practicing artist as an occupation and an increased percent of income from art during the fellowship year, as compared to the year before the fellowship. Although the artist occupations decreased slightly after the fellowship (as measured by occupation last year, 73 percent), it still remained higher than before the fellowship. For all three time periods--before, during, and after the fellowship--early recipients (1967 to 1973) show a higher percentage of artist occupations than do recent (1974 to 1979) recipients, and recent recipients show a higher percentage of teacher occupations than do early recipients.

Both the interviews and workshops were informative in interpreting this data. Many artists took one to two semesters off from teaching, but few took an entire year off from teaching for two reasons. First, many artists did not consider $10,000 sufficient to support an entire year off. Second, the average age at time of grant (37 years) was an indicator of an established life style for most artists. That is, most artists had found a way to make a living, make art, and support themselves or their families. They were not inclined to dramatically change that life style for a short period of time as a result of the fellowship.

STUDIO SPACE (QUESTIONS 13, 18 AND 19)

The percent of respondents with studio space in all three time periods was very high; 88 percent had studio space before the fellowship and 93 percent during and after the fellowship. Printmakers were least likely to have a studio before the Fellowship (70 percent) and

artists most likely (93 percent). Craftspersons were most likely to have a studio after the Fellowship (96%) and photographers least likely (87%).

In comparing the year before the fellowship and year of the fellowship, 3 percent more artists acquired studio space, 8 percent more craftspersons, 1 percent more photographers, and 26 percent more printmakers. A greater percentage of small grant recipients (8 percent) acquired studios during the fellowship than large grant recipients (3 percent). However, recipients of large grants were more likely to already have studios before the fellowship (90 percent) than small grant recipients (82 percent) or repeat recipients (74 percent).

Thus, the fellowship could have helped some respondents in the short-term acquisition of space.

In the open-ended question (18) on how the fellowship affected the aesthetic content of the work, 1.9 percent of respondents noted that they had obtained a studio. In question 19, the single major benefit from the fellowship, 5.2 percent noted a studio had been obtained.

HOURS PER WEEK IN STUDIO (QUESTION 14)

Like the percent of income from art, the number of hours per week in the studio rose from 35.5 hours per week average before the fellowship to 43.7 hours during, and dropped to 38.5 hours after the fellowship. This pattern was true of all fellowship categories, although both before and after the fellowship, photographers and printmakers tended to average fewer hours in the studio. During the past year, average hours in studio for respondents who received grants from 1967 to 1973 was 44.7 hours, and 37.5 hours for those who received grants from 1974 to 1979. This difference was even greater among the photographers, with an average of 54 hours in studio for the 1967 to 1973 group and 29 hours for the 1974 to 1979 group. During the fellowship, large grant respondents spent slightly more hours in the studio (44.9 hours average) than small grant respondents (41.4 hours average). Repeat recipients spent more time than the average in the studio for all three times--before (39.0 hours), during (46.6), and past year (46.6).

ACTIVITIES DURING FELLOWSHIP (QUESTION 15)

In order to determine how respondents may have changed their work patterns during the fellowship, they were asked to rank the relative amount of time spent on eight art making or art-related activities during the fellowship in contrast to the year before the fellowship. Based on a scale of 1 to 5, 1 equaled significantly more time spent on that activity during the fellowship than the year before and 5 equaled significantly less time during the fellowship.

Had it not been for the Fellowship, I feel that I would not have been able to do the important experimentation that has subsequently led me to my most recent developments.

Respondents tended to spend more time on experimentation (1.8) and on continuing their accustomed activity making art (1.9) during the fellowship than they had the year before. The rankings 1.8 and 1.9 indicate that most respondents checked either slightly more time (2) or significantly more time (1). Some differences among artist categories can be noted. Craftspersons and printmakers spent somewhat more time on experimentation (1.6) than did artists (1.9). All groups spent slightly more time on the following activities: improvements to studio space (2.3); increasing exposure (2.4); preparing works for sale (2.4); travel (2.5); and museum and gallery visits (2.6). All fellowship categories spent slightly less time teaching (3.3); and the same or slightly less time in public service (3.1).

RECOGNITION BEFORE, DURING, AND AFTER FELLOWSHIP (QUESTIONS 16 AND 17)

For twelve types of recognition, respondents were asked to list the number of occurrences of each in the year before the fellowship, during the fellowship, and in the past year. The average number of occurrences of each type of recognition gradually increased over the three time periods.

The percentage of respondents who received most types of recognition was high even before they received an Endowment Fellowship. For example, over 70 percent of the respondents had one-person shows the year before the fellowship. This suggests that most respondents were already receiving recognition prior to the fellowship, and recognition has continued to increase.

Although recognition increased from the year before the Fellowship to the Fellowship year for every type of recognition listed in the questionnaire, most changes

were not dramatic. The greatest increases were in museum shows (5.7 percent), invitations to judge or lecture (5.0 percent) and offers of new employment (4.8 percent). The smallest increases were in other awards (0.1 percent), one person shows and group shows (1.2 percent), and books and articles by recipients (1.6 percent).

Figures on the average number of each type of recognition during the past year consistently show increases over the fellowship year and the year before the fellowship. As noted above, these figures only indicate patterns of recognition; it is not possible to identify a cause/effect relationship based on this data.

All of the work that has been shown and sold was a direct result of the NEA grant.

However, to identify any possible relationship between the fellowship and the recognition, respondents were asked if they felt any of the recognition was a direct result of the fellowship. The majority of respondents (59 percent) felt that none of the forms of recognition was a direct result of the fellowship. This response varied somewhat by fellowship category. Also, slightly more recent recipients felt some recognition was due to the fellowship than did earlier recipients. More artists felt there was no direct connection (65 percent) than did craftspersons (56 percent), photographers (51 percent), or printmakers (33 percent). Of those who felt recognition was a result, 37 percent identified one-person shows as a result, 34 percent identified group shows, and 25 percent identified museum shows and articles about themselves as a result. These figures varied somewhat by fellowship category with photographers and printmakers more likely than artists or craftspersons to attribute one person and group shows directly to the fellowship.

IMPACT ON AESTHETIC CONTENT (QUESTION 18)

Responding to the question of whether the fellowship helped or hindered the aesthetic content of their work, 24 percent of respondents felt that there was no such effect from the fellowship. Only 0.5 percent of respondents felt the Fellowship had hindered aesthetic content. Seventy-one (71) percent responded in various ways that the fellowship had helped the aesthetic content of their work. The most frequent explanations of how the fellowship had directly helped aesthetic content was that it increased experimentation (18.5 percent) and that it provided financial relief (15.9 percent). Financial relief is an indirect contribution

The experimentation during the grant led me to a new style.

to aesthetic content, as described in a number of open-ended responses. Although there was no majority concerning how the fellowship helped respondents, these responses tended to parallel the patterns of the responses to the next question, the single major benefit of the fellowship.

SINGLE MAJOR BENEFIT OF FELLOWSHIP (QUESTION 19)

This open-ended question was designed to encourage wide ranging responses to the question of single major impact of the fellowship. Responses were grouped into twenty-two different categories, with most responses in eleven groups. More than one benefit was often described. The most frequently mentioned single major benefits were financial relief (29 percent); psychological boost (25 percent); more time (25 percent); and professional boost (18.5 percent).

(1) Recognition, particularly in my region of the country; (2) Money for equipment and supplies I needed; (3) Psychological boost.

These responses varied somewhat by fellowship category based on the ranking or largest percentage of responses in that category. Artists followed the average noted above. However, craftspersons mentioned psychological boost most frequently (27 percent), financial relief (24.1 percent), and more time (19.1 percent). Photographers mentioned more time most frequently (35.8 percent), while printmakers mentioned the professional boost most frequently (33 percent). These figures begin to suggest differences in impacts of the fellowship by type of artist. However, it should be noted that for no group was there any clear majority on the single major impact; the highest percentage of consensus was 35.8 percent of the photographers stating more time as the major benefit.

I do not feel that I can single out one major benefit. Primarily, the benefits include the ability to travel and continue research, purchase materials, experiment and live without worrying as much about rent, food and heating bills for one precious year.

EXPERIENCES VERSUS EXPECTATIONS (QUESTION 20)

More than 87 percent of respondents stated that their Fellowship experience either fully or mostly met their expectations. Only limited variation existed between fellowship categories concerning this topic. Of those who responded that the fellowship did not meet their expectations, the largest group (12.7 percent) cited insufficient money. Forty-four (44) percent of those with unmet expectations were small grant recipients (representing 27 percent of the total small grant respondents).

Surely those lists of grantees are published, but the primary benefit is the enormous quantity of works and the focus/energy which infuses the work and artist - this burst of work and personal clarity charge through every category suggested. This time to work - the sense of being valued by this support from society is incalculable - there is no true quantifiable means to indicate the value of these grants.

PRIMARY IMPACTS ON MOST ARTISTS (QUESTION 21)

Another way of approaching the question of impact of grants on artists was to ask what they thought the major impacts were on other artists. A list of impacts was shown and recipients were asked to rate them on a ranking scale in which 1 represents most important impacts for most artists. Respondents ranked time for artistic growth highest (2.2). Other impacts ranked relatively high were emotional boost (2.6), money for materials and projects (2.6), and money for living expenses (2.9). Impacts ranked on the end of the scale representing lesser importance were national prestige (4.6), exposure to new media and skills (5.3), and sale of art works (6.2).

I felt that hard work had paid off. It was important to me that the Fellowship had not come easily (there were no "emerging artists" that time in a special category) and when I did receive one I did not feel like a token or "emergee" but rather like I was now somehow an American artist, in a way a dream fulfilled.

MEANING OF FELLOWSHIP (WORKSHOPS AND INTERVIEWS)

At both the workshops and interviews, recipients were asked several questions to determine the meaning of the fellowship to them and in comparison to other programs of support to artists. At both workshops, comments focused on how democratic, accessible, and open the fellowship was for artists all over the U.S. as compared to other grants. For many young artists, the fellowship is a "fantasy, a hope that is always out there"; if he/she fails, the artist can always get in line and try again next year. In contrast, the Guggenheim, for example, may be more prestigious, but it is also less accessible, more project oriented, and considered more elitist.

Operation of Fellowship Category

APPLICATION EXPERIENCE

Source of Information (Question 1):

The majority of respondents (71.2 percent) learned about the Endowment Visual Artists' fellowship category from other artists. Variation across artist types concerning this source of information ranges from a high of almost 76 percent for artists to a low of about 52 percent for printmakers. Printmakers showed the highest percentage of learning about the fellowship category from museums, state art agencies, art associations, and the Endowment itself. Other commonly cited sources of information include colleges attended (10.1 percent), art magazines (10.4 percent), and the Endowment (12.7 percent). More recent recipients

learned about the fellowship from other artists than did early recipients. More early recipients learned about the fellowship from the Endowment than did recent artists.

Expectations of Winning (Question 3):

Most respondents rated their expectations of winning a fellowship at the time of application as either average, with an overall response of 32.7 percent (artists 37.7 percent, printmakers 33.1 percent) or above average, with an overall response of 27.5 percent (craftspersons 38.5 percent, photographers 31.6 percent). The overall response for doubtful expectations was 36.7 percent.

Number of Times Applied (Questions 2 and 4):

On the average, respondents applied for a fellowship unsuccessfully 1.3 times before receiving their first grant. Repeat recipients applied 1.0 times, small grant recipients 1.2 times, and large grant recipients 1.3 times. Artists revealed the highest figure among categories in this regard, 1.5 times, and printmakers the lowest, 0.5 times.

Since their first fellowship, respondents have reapplied an average of 0.8 times. Repeat recipients applied 1.3 times, small grant recipients 1.2 times, and large grant recipients 0.7 times. In this case, artists revealed the lowest figure among categories, 0.6 times and printmakers the highest, 1.3 times.

NEA grants are superior, in that they do not limit an artist by making him or her specify the nature of his or her activity during the grant period.

Although many reasons were cited by respondents for applying for a fellowship, the reason most commonly cited was to purchase equipment and supplies (81.2 percent). The only artist category citing any reason more frequently was craftspersons, who reported the opportunity to experiment with new work (84.2 percent, compared with 76.6 percent overall) as their primary reason for continuing to apply for a fellowship. Other common responses included to defray living expenses (71.5 percent), to start or finish a special project (65.3 percent), and to support time away from a job (62.8 percent). Respondents' reasons for continuing to apply for a fellowship paralleled this pattern.

At both the interviews and workshops, recipients noted "that virtually all of their graduate students applied for the Endowment fellowship as they were leaving school." One participant said "it is common practice

for artists to continue to apply every year or almost every year until they get it; artists may start applying at age 25 and receive it at age 45." This premise could not be verified from survey data. In contrast to this view of repeat applications, some respondents interviewed felt strongly that artists should only apply once they are ready and in those years whey they need it.

Application Process (Question 6):

Recipients asked to rate various aspects of the fellowship application process on a scale of 1 (good) to 5 (poor) provided the following responses. Application forms were given the highest rating (1.5), and both notification of deadlines was rated at 1.6, and timing of deadlines was rated at 1.7. Information concerning availability of grants and contents of award or rejection letters were given a slightly less favorable rating (1.8). Other aspects of the application process which were rated less favorably included time between notification and receipt of money (1.9), and timing of notification (2.4.), use of slides to judge works (2.5).

Peer Review (Questions 7 and 8):

The peer review system used to select fellowship recipients also was rated on a scale of 1 to 5 by respondents. The peer review process in general and the panelists' reputations received the highest ratings (1.8 and 1.9 respectively). Panelists' coverage of fields and aesthetic judgments were both given a slightly less favorable rating (2.3). The geographic and ethnic distribution of recipients received the ratings of 2.3 and 2.5 respectively.

Over 82 percent of respondents stated that there are no better methods than the peer review system currently used for selecting fellowship recipients. However, those who stated that there are better methods criticized panelists' objectivity and the panelist selection process, questioned whether the panel should or should not be composed of artists only, and were critical of several other aspects of the peer review process.

Panels were discussed extensively at the New York and Los Angeles workshops. Both groups advocated greater panel diversity and more carefully monitored panel selection in order to avoid the "buddy" system. New York participants suggested preliminary screening by

one panel and final selection by another. Los Angeles participants suggested two options for selecting panelists: involve more non-Endowment staff in panel selection; and have the top 30 percent of the rejectees for fellowships suggest the next year's panelists. Los Angeles participants also suggested that the final recipients be selected by lottery. For instance, after the panel had eliminated the bottom 70 percent, the top 30 percent might be put into a lottery.

New York participants stressed that the quality of the panels determines the quality of recipients, and in general, that the quality of both has been high. Both New York and Los Angeles participants were strongly against regional or state panels rather than the current national panel.

AWARD CRITERIA

Midcareer and Emerging Categories (Question 9a and b):

Respondents were asked which of three possible phases of an artist's career (emerging, transition, mature--as defined in question #5 of the survey questionnaire) was the most important time to receive the fellowship, and whether they agreed with the general concept of recognizing different levels of achievement in terms of these phases. The questionnaire used the following definitions: emerging (apprentice, studying), transition (own studio, some shows, most of income from art); mature (recognition by arts community, teacher). It should be noted that many respondents challenged these definitions and some provided their own definitions. The implications of this question concern when the fellowship would have the most impact; that is, the timing of the award.

A large majority of respondents (82.8 percent) expressed agreement with the general concept of recognizing different levels of achievement in terms midcareer versus emerging artists. It should be remembered, though, that respondents represent successful participants in this categorization process. Slightly more recent recipients agreed with the general concept of these categories than did earlier recipients.

A smaller majority (68.2 percent) agreed with the allocation of 60 percent of fellowships to midcareer artists and 40 percent to emerging artists. Of those who disagreed with the current allocations between

emerging and mid-career artists, almost 30 percent supported all fellowships to be awarded to midcareer artists, 32.5 percent supported an 80-20 midcareer to emerging artist proportion, and about 30 percent supported a greater proportion of fellowships for emerging artists than currently offered.

Both in the questionnaire responses and in the workshops, the definitions of the three phases were found confusing. The New York workshop favored grants for the transition artist, but their definition of transition was an artist who had been working 10 to 15 years, was committed to his/her work, and yet may still not be earning his/her living from artistic work. Transition artists were generally considered mid-career. The Los Angeles workshop favored fellowships for the emerging artist, but their definition also implied commitment and working for a number of years.

Size of Grant (Question 9c):

A majority of respondents (76.4 percent) agreed that $12,500--to be awarded to mid-career artists in 1981--is an appropriate sum. It should be remembered, however, that all respondents received smaller amounts than this (1979 larger grants were 10,000). As a result, respondents may be more likely to see this amount as satisfactory. Of those who disagreed (23.6 percent), 15.0 percent supported a smaller sum, 40.7 percent supported a sum in the range of $13,000 to $15,000; 31.4 percent supported a sum in the range of $15,500 to $20,000; and 6.6 percent supported a sum greater than $20,000. A majority of respondents (69.3 percent) agreed that $4,000--to be awarded to emerging artists this year--is an appropriate sum. Of those who disagreed, 3.4 percent supported a sum less than $4,000; 79.3 percent supported a sum greater than $4,000 but less than $12,500; and 14.9 percent desired a sum in the range of $12,500 to $20,000.

Both workshop groups agreed with the current $12,500 size of the grant. When asked about significantly increasing the size (for example to $20-$25,000), the groups were generally against it for two reasons. First, it was assumed that a large grant would create "an art star". One hypothesis is that these artists felt that they are not art stars and might not have gotten a fellowship of this size. Second, it was assumed that large fellowships would necessarily reduce the number of artists receiving grants.

Eligibility Requirements (Question 10):

A majority (59.3 percent) of respondents disagreed with proposals to impose eligibility requirements to reduce the number of applications and to increase the percentage which can be funded. Slightly more early recipients supported eligibility requirements than did more recent recipients. Of those respondents who supported eligibility requirements (40.7 percent), 66.8 percent supported requirements for a specified number of years as an artist; 46.6 percent supported a specified minimum age; 42.0 percent supported a specified minimum income level; and 33.6 percent supported a specified minimum number of exhibitions.

Both workshops agreed on only two eligibility requirements: no students and no repeat recipients for large grants. The New York artists felt some minimum number of years as a practicing artist could be a valid requirement, while Los Angeles artists suggested some minimum age (18, 22, or 25 years).

OTHER PROGRAMS OF SUPPORT (QUESTIONS 22 AND 23)

When asked to rank a variety of forms of publicly funded assistance to artists, respondents ranked fellowships highest; public commissions and residences at colleges, museums, and art centers approximately tied as second in importance. This pattern was fairly consistent across artist categories.

When presented with a listing of activities and programs supported by the Endowment, respondents were most aware of art in public places commissions; 81.5 percent were aware of its existence and 12.2 percent had participated. The highest level of respondent participation was in state art agency programs; 37.4 percent had participated and 77.3 percent were aware of the existence of such programs. Response concerning other programs included artists in residence (66.3 percent aware, 22.9 percent participation) and artists' organizations or spaces (73.9 percent aware, 34.4 percent participation).

The workshop groups were asked about what else the Endowment should be doing to help fellowship recipients. New York artists suggested that more publicity about the fellowship was needed, and that a catalogue of recipients would also be valuable to recipients. Los Angeles artists felt publicity and a catalogue were inappropriate. Los Angeles participants suggested that

instead the Endowment help artists with legal advice on the tax status of the fellowship, with general legal advice, and with legislation to change tax laws applying to artists.

V Evaluation

Scope of Evaluation

As noted in Chapter I, the goals of the evaluation are to identify the impact of the fellowship on recipients; and to provide information on operations that can be used in planning, policy development, and re- source allocation.

The following evaluation covers three areas: evaluation of impacts on recipients; evaluation of target population; and evaluation of operation of fellowship category.

Evaluation Criteria

The methodology of program evaluation requires the development of evaluation criteria which are used for measuring whether the outcomes of a particular program matched its objectives. The nature of the fellowship--with its unrestricted funds--and the nature of the artistic process itself make it unusually difficult to measure outcomes.

In order to evaluate the fellowship systematically, two tools of analysis will be used. The first tool is the evaluation criteria. Three types of evaluation criteria are important in this analysis of the Visual Artists fellowships. Criteria evaluating the Fellowship Category in relationship to:

1 the Endowment's overall goals;

2 Visual Arts Program objectives; and

3 Visual Artists' Fellowship Category guidelines.

The fellowship implementation guildelines and a limited number of Endowment goals will be the basis for evaluating fellowship operations and the target population.

Figure 4, Evaluation Criteria, identifies these goals and objectives and shows indicators that can be used to measure success in meeting each goal. In most cases, the indicators are elements of questions included in the questionnaire, the interview, and/or the workshop.

The second tool of analysis is an impact model which describes hypothesized relationships among the fellowship category activities, short term changes in recipient activities, and long term impacts or outcomes. This model is used for comparing the fellowship objectives to the actual impacts as documented in study findings.

Evaluation of Impacts

IMPACT MODEL

The purpose of the impact model is to serve as a hypothesis about how the fellowship affects the recipient in the short term and the long term. The model is used in the evaluation to compare the hypothesized impacts and causal relationships to the data collected from recipients.

Most of all it gave me the money to buy more and better supplies and that resulted in better work - hence more exhibits - articles sales, etc.

The impact model is based on the Visual Arts Program objectives and the fellowship guidelines shown in Figure 4, Evaluation Criteria; on the application guidelines, and on the contractor's knowledge of the fellowship category history.

The model, illustrated in Figure 5, has three phases:

1 Fellowship category activities;

2 immediate changes or interventions assumed to result from the Fellowship experience; and

3 impacts or long term effects on the recipient.

The following discussion uses the impact model as the tool for evaluating the findings of the study.

PHASE I: FELLOWSHIP CATEGORY ACTIVITIES

The no-stipulation policy of the Fellowship expresses a feeling of trust, freedom to the artist. I was pleased to know that it would be my decision to use the Fellowship in any way that I wished without restraints.

The "direct support to the individual" described in Visual Arts Program objectives includes both financial assistance and recognition.

The two major activities of the fellowship category that affect recipients (in contrast to rejectees and those who decline to apply) are:

1 selection by a panel of peers and

2 receipt of funds.

No evaluation of this phase is required since historically all recipients get selected and receive funds.

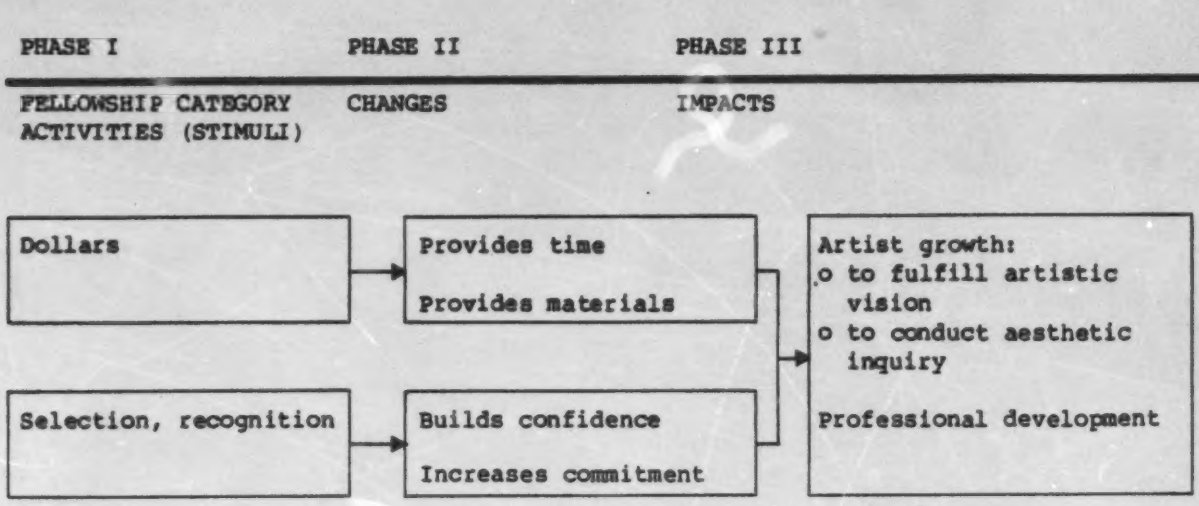
Figure 4: Evaluation Criteria

GOALS AND OBJECTIVES	INDICATORS: RECIPIENT CHARACTERISTICS
NATIONAL ENDOWMENT FOR THE ARTS GOAL (Relating to Visual Artists' Fellowship)	
Individual creativity and excellence To foster creative effort by individual artists: a) through support for individuals, including non-institutional ensembles, of high artistic talent and demonstrated commitment to their field within the arts; b) through support of training and development of individual artists.	See Visual Arts Program Objectives and Fellowship Implementation Guidelines below
VISUAL ARTS PROGRAM OBJECTIVES (In response to Endowment Goal)	
To provide opportunity: a) through direct support to the individual b) for outstanding mature and emerging artists c) to fulfill artistic vision and to conduct aesthetic inquiry	o Financial support: size of grant o Support through selection by peers: panel procedure o Target population as described in Implementation Guidelines below o Change during fellowship (see Impact Model): Time devoted to art Materials Confidence/Commitment o Outcomes (see Impact Model): Artistic growth Professional development
VISUAL ARTISTS' FELLOWSHIP IMPLEMENTATION GUIDELINES (Source: Policy Panels, Grant Panels, Application Guidelines)	
Repeats not possible in consecutive years (Policy Panel, 1979)	o Number of repeats 1967-1979 o Number of times applied
Size of grant for major category should be gradually increased to reasonable level (Policy Panel, 1977)	o Size of grant vs. inflation o Activities during Fellowship

GOALS AND OBJECTIVES	INDICATORS: RECIPIENT CHARACTERISTICS
Targeted to: a) Quality, outstanding b) Non-students c) Emerging (optional) d) Mature but not famous or rich artists	o Age at year of grant o Number of years practicing artist at year of grant o Education o Number of years stopped training o Other grants o Recognition before and after grant o Percent income from art before and after grant o Studio space
ENDOWMENT POLICIES SECONDARY TO FELLOWSHIP GUIDELINES	
o The Living Heritage: To preserve the artistic birthright of present and future generations of Americans by supporting survival of the best of all art forms which reflect the American heritage in its full range of cultural and ethnic diversity.	o Ethnic characteristics
o Making the Arts Available: To insure that all Americans have a true opportunity to make an informed and educated choice to have the arts of high quality touch their lives and so that no person is deprived of access to the arts by reason of:	
a) Geography	o Geography
b) Inadequate income	o Income
c) Inadequate education	o Education
d) Physical or mental handicaps	o Sex
e) Social or cultural patterns unresponsive to diverse ethnic group needs	

GOALS AND OBJECTIVES	INDICATORS: RECIPIENT CHARACTERISTICS
o Leadership in the Arts: With responsiveness to the needs of the field, to provide leadership on behalf of the arts:	
a) through advocacy and cooperation with other governmental agencies on all matters relating to the arts;	o Use of local arts programs
b) through advocacy with private institutions to stimulate increasing support for the arts from the private sector;	o Use of private grants o Artist in residence program
c) through exploration of effective ways in which the arts may be used to achieve desirable social ends;	o Public service
d) through enlargement of the public's knowledge, understanding, and appreciation of the arts.	o Number of teachers o Number of exhibits o Artists spaces

Figure 5: Fellowship Impact Model



PHASE II: CHANGE

As stated in the 1980 application guidelines, fellowships are:

"to enable artists to set aside time and purchase materials and generally advance their careers as they see fit."

The funding from NEA began a new way of thinking, working and personal rewards from my work.

The fellowship category is based on the assumption that the first program benefit, the selection by peers as represented by an Endowment panel, can result in a change in the recipient's confidence in his/her work and/or a change in his/her commitment to art.

The assumption of the second program benefit, money, is that it can bring about two changes:

1 an increase in the amount of time spent on art; and/or

2 an increase in the quantity or quality of materials used in the production of art.

This connection between Phase I (dollars and selection) and Phase II (changes in time, materials, and confidence) was clearly supported by many aspects of the questionnaire data. The changes are discussed below.

Increase in Time on Art: (Questions 11, 14, 15, 18 and 19)

In responding to two open-ended questions, respondents confirmed the increase in available art-related time as a direct result of the fellowship funds. Twenty-five (25) percent of the respondents identified "more time" as the single major benefit of the fellowship. When asked if the fellowship influenced the aesthetic content of their work, 17 percent of respondents noted that more time helped improve the aesthetic content.

In addition to respondents' unsolicited opinions on the value of increased time, several specific indicators also verify the benefits occurring from an increase in the availability of time to be spent on art.

The average number of hours per week in the studio before the fellowship, in contrast to the fellowship year, is one such indicator. The number of hours per week in the studio rose from 35.5 hours before the fellowship to 43.7 hours during the fellowship, an increase of eight hours (23.1 percent). Respondents were

also asked how many hours they spent in the studio during the past year. The average was 38.5 hours. Thus hours decreased slightly after the fellowship year, but not to the same level as before the fellowship. It could be assumed tha some gradual increase in hours in the studio is to be expected, whether or not the artist receives the fellowship. Assuming a gradual increase, the net increase in hours in the studio during the fellowship (the fellowship year minus past year) is about five hours (13 percent).

Small grant respondents spent slightly less time in the studio (34 hours) before the fellowship than did large grant recipients (36 hours). During the fellowship, small grant recipients worked an additional seven hours (41 hours), while large grant recipients worked an additional nine hours (45 hours). Thus, increased dollars from the large grants would appear to contribute to an additional two hours more per week in the studio during the Fellowship than the small grant amount.

The Fellowship does not usually buy more work time, it buys more constructive work time.

The relatively small increase in the average number of hours in the studio during the fellowship can be explained in several ways. First, the average number of hours before the fellowship was 35.5 hours, just 4.5 hours less than a forty hour week. Many respondents were also working as teachers or at other jobs, so the 35.5 hours spent in the studio were often in addition to other employment. Second, the amount of the fellowship funds was not considered great enough by many participants in the workshops and interviews to permit taking an entire year or even six months away from other employment. The number of hours in the studio may have increased dramatically for several months but not for an entire year. An analysis of principal occupation during the fellowship year follows later.

Helped give more time to develop ideas without commercial considerations.

Another important indicator of increased time on art is the relative amount of time spent on nine specified art activities during the fellowship in contrast to the year before. Six of the eight activities relate directly to art making; for all six, slightly more time was spent during the fellowship. Less time was spent on activities not directly related to art making, such as lecturing, teaching, and public service. The specifics of how the time was spent (e.g., travel, experimentation) are discussed later in the evaluation under the impacts on artistic growth.

The third indicator of increased time on art resulting from the fellowship is the principal occupation during

the fellowship, in contrast to the year before and the past year. Given a list of seven occupations, many respondents checked more than one occupation. Thus, the year before the fellowship 61 percent were artists and 47 percent were teachers. During the fellowship, 80 percent were artists and only 31 percent were teachers. This clear increase in the number of "practicing artists" during the fellowship and the decrease in teachers follows the model. It can be assumed this change is a direct result of the fellowship funds for the following reason: to adjust for the assumed gradual increase in full-time artists and decrease in teachers, the fellowship year can be compared to the past year. During the past year, 73 percent of respondents considered themselves full-time artists, resulting in a net increase of 7 percent during the fellowship (80% during fellowship minus 73 percent during past year). During the past year, 39 percent listed teacher as primary occupation, resulting in a net decrease of 8 percent during the fellowship (31 percent during fellowship minus 39 percent during past year). These figures also illustrate the long term decrease in the percentage of teachers among fellowship recipients. It could be hypothesized that some of that decrease is attributable to the long term impacts of the fellowship, discussed later.

Because of the Fellowship and the research which it engendered and supported I eventually gave up teaching to spend all my hours in the studio. There was an ever-increasing demand for the work and I could no longer physically or psychologically afford to split myself into many roles - artist, teacher, mother, housekeeper, wife, etc.

In summarizing the change in time spent on art during the fellowship, the absolute change in time is not as dramatic as might be expected from fellowships ranging from $1,000 to $10,000. To some extent, the degree of change in time can be correlated with the size of the grant. Large grant recipients spent more hours in the studio during the fellowship than small grant recipients and were more likely to drop teaching during the fellowship. However, the respondents already were spending an average of over 35 hours a week in the studio before the receipt of the grant. Thus, a large absolute change in hours spent might not be reasonable hypothesis. This implied relationship between the size of the grant and increased time on art was described in interviews and workshops by comments that the fellowship was not sufficient to cause a major change in lifestyle or major increase in time on art. These direct comments on the size are somewhat contradictory with the consensus that the current (1981) size of grant was adequate. This contradiction can be explained by the fact that the 1981 large grant is larger than any respondents received; and the respondents felt they had accomplished much on the smaller amount. Also diverse opinions about the single

I did not receive enough to quit working (teaching) and photograph full time.

major benefit of the grant (split between dollars, time or emotional boost) could be a result of the size theoretically being considered adequate and generous, but not in practice being sufficient to permit the ideal of taking a year off.

As a result of this relatively small change in actual time on art, a more useful indicator of impact is the shift described above toward activities involved in the actual practice of art making.

Increase in Quality and Quantity of Materials (Questions 13, 18, 19, and 21):

Quality went up. I could afford better materials, work in better conditions.

In addition to increased time spent on art making, the model assumes that an increased purchase of materials (including equipment and studio space) will directly result from the fellowship funds. This assumption is confirmed by some of the questionnaire and interview findings, although neither respondents nor interview participants have been asked to account exactly for how the fellowship funds were spent.

I was able to communicate my aesthetic content through better crafting of the objects. The crafting came as a result of having the money to hire help for areas that should only be done by a specialist instead of having to do them myself anyway.

In response to the open-ended question about the single major benefit of the fellowship, 11 percent noted new and/or better materials; 6 percent noted new equipment; 5 percent noted studio obtained; and 2 percent noted larger scale works were produced. These four benefits, confirm a causal relationship for at least 24 percent of respondents (minus the degree to which these responses overlap) between the fellowship funds and the purchase of more or better quality materials. The question of whether the fellowship influenced the aesthetic content of the work yielded similar comments on materials, equipment, studio, and larger scale works from 19 percent of the respondents.

Acquisition of studio space during the fellowship also is substantiated by comparing the percent of respondents with studios before, during, and after the fellowship. It should be noted that 88 percent of the respondents already had studio space before the fellowship; that percentage rose to 93 percent during and after the fellowship. This 5 percent increase in studio space varies among the groups of respondents. In comparing the year before the fellowship and the year of the fellowship, artists experienced a 3 percent increase, craftspersons 8 percent, photographers 1 percent, printmakers 26 percent, small grant and repeat recipients 8 percent, and large grant recipients 3 percent.

Artists that I know would never have developed new styles and a body of work that ultimately pushes the state of the art. In an expensive medium like video that is so new that there are no conventional support systems this program has been historic in upgrading the state of the art.

In a related question, respondents were asked to rank the most important impacts of the fellowship on most artists. Money for materials and projects was checked by more respondents than any other impact (93 percent), although its ranking versus other impacts was tied with emotional boost (2.6) and behind artistic growth (2.2).

Increase in Confidence and Commitment (Questions 19, 20, and 21):

The personal encouragement gave me confidence to show my work and led to more acquisitions, shows, etc.

The impact model assumes a causal relationship between selection by an Endowment panel and an increased confidence in or commitment to art making. Although this change is not described specifically in the fellowship category objectives or implementation guidelines, both the history of the fellowship category as a national award and the data from the questionnaires suggest that such a change is a result of the selection.

That it would help for the time - that other bits and pieces of financing would assist in making a true year's length!

It simply helped me to actively believe in my creativity and willingness to experiment with new forms and ideas. It enabled me to meet with others in my field and thus become aware of the validity and strength of my work. It was very positive.

Looking again at two open-ended questions concerning impacts of the fellowship, psychological boost was mentioned by almost 25 percent of respondents as the single major benefit. Thirty-one (31) percent of small grant respondents noted psychological boost; while 21 percent of large grant respondents noted this factor. Twelve (12) percent of respondents noted the psychological boost as a help to the aesthetic content of their work. Two artists (.4 percent) noted that the single major benefit was the impetus to work hard to justify the grant. Both increased confidence and commitment also were described during interviews and workshops.

The Fellowship award gave me badly needed recognition and affirmation which dramatically increased self-confidence. In general, it gave me the ability to work and exhibit after years of study and teaching.

When asked to respond to a list of the major impacts on most artists, psychological boost was noted by 92 percent of respondents, ranking only behind time for artistic growth. When asked to explain how the grant met or failed to meet expectations, almost 11 percent responded that their expectations were met due to the affirmation represented by the fellowship and due to an emotional boost resulting from the fellowship.

Summary of Changes:

Funds lead to:

1	More time (single major benefit)	25 percent

2	Increased hours in studio per week (during fellowship versus before)	8.2 hours (average)
3	Relative amount of time on art making activities (during fellowship versus before)	Slightly to moderately increased
4	Occupation (during fellowship versus before)	19 percent more artists 16 percent fewer teachers
5	Improved materials, equipment, studio during fellowship (single major benefit)	24 percent
6	Acquisition of studio during fellowship	5 percent
	Selection leads to:	
7	Psychological boost	25 percent (31 percent small grant, 21 percent large grant)

The psychological boost - I didn't apply for a Fellowship with that in mind, but that's what happened.

Changes Outside the Model (Questions 18 and 20):

Not all respondents followed the model in terms of how the funds were used on art time and materials or in terms of increased confidence.

In responding to two questions, some artists indicated that the funds were not large enough either to meet their expectations (12.7 percent of those with unmet expectations) or to influence the aesthetic content (.5 percent). Four (4) percent noted that the fellowship did not provide them with enough time to meet their expectations. A few other comments that contradict the model's connection between the funds and increased time on art were made by respondents who, for example, felt restricted in use of funds, did not need money, or could not change a prearranged work situation.

A few respondents also felt that the Fellowship may have had a negative effect on their confidence or commitment, that the fellowship hindered the aesthetic content of their work through depression (0.2 percent),

or that it led to difficulty in continuing to produce work as good as during the fellowship.

PHASE III: LONG TERM IMPACTS

The Visual Arts Program objectives describe the intended long term impacts of the fellowship; namely, "to fulfill artistic vision and to conduct aesthetic inquiry."

The impact model shows artistic growth as well as professional development as major long term impacts. The model shows that increases in time and confidence can lead to either or both of these long term impacts, artistic growth and professional development.

The evaluation focuses on those outcomes or events following the fellowship which can clearly be attributed to the Phase I fellowship activities or to the Phase II changes that occurred during the fellowship. For a number of reasons, this task of the evaluation is perhaps more difficult than the preceding evaluation of short term changes and than the subsequent evaluation of operations.

First, the concepts of artistic growth and professional development are difficult to define and measure with appropriate indicators. Second, the artists selected for the fellowship are by definition on a path of artistic growth and professional development that might continue even without the fellowship. The fellowship experience may change the direction of the artistic growth or the rate of professional development, but it is impossible to predict an individual's path of artistic growth or professional development that might have occurred without the fellowship. Thus, the evaluation of impacts must be based primarily on the respondents' opinions of which outcomes are the direct result of the fellowship.

Impact on Artistic Growth (Questions 18, 19, and 20):

Confirmation of impacts on artistic vision and aesthetic inquiry is drawn primarily from responses to the following open-ended questions: the single major benefit of the fellowship; possible impacts on aesthetic content; and whether the fellowship met expectations.

Artistic growth was noted by 9.3 percent of respondents as the single major benefit of the fellowship, and 15.9

percent responded that the fellowship influenced the aesthetic content of their work. In responding to the multiple choice question on the major impacts of the Fellowship on most other artists, 92.2 percent cited time for artistic growth as the most important impact. Time for artistic growth was also ranked by respondents as among the major impacts in their own experience. Other more specific responses relating to artistic growth are discussed next.

I started some projects that took another three and a half years to complete out of sheer expansive joy.

Artistic Vision: "To fulfill artistic vision" is the most difficult of all the fellowship objectives to measure.

Not til near the end of time/funds/travel did the energy put out repay me in a real explosion of new ideas that led ultimately to a new and greatly rewarding change in vision and resolution of ways to express it. My whole style changed very suddenly - not from the grant per se but from the whole experience of work/travel/seeing/exchanging ideas/etc.

One measure of this objective is the opportunity to work on a specific project, which was mentioned by 5.4 percent of respondents when asked how the fellowship influenced aesthetic content. Another measure is specific comments on how the aesthetic content of the work changed. For example, larger scale works (1.7 percent), more art produced (.9 percent), more colorful work (1.2 percent), and more complex work (.3 percent) were mentioned.

An increase in the relative amount of time spent on certain art making activities is another measure of opportunity to fulfill artistic vision. Although this measure of how time was spent only describes the fellowship year, the assumption is that more time spent on certain activities necessarily contributes to fulfillment of artistic vision. Virtually all artists spent either significantly more or slightly more time continuing their accustomed activities making art during the fellowship compared to the year before (1.9 on a scale of 1 to 5). In open-ended questions, some respondents noted that they spent significantly more or slightly more time concentrating on their art during the fellowship. One conceptual performance respondent spent significantly more time on rehearsals and on public performances during the fellowship.

For some respondents, the fellowship failed to meet their expectations about fulfilling artistic vision. Five respondents (.8) hoped for more dramatic changes in the aesthetic content of their work or had expected to ac- complish more work or growth.

Peace of mind in the face of the unknown. Experimental research is a risky business, sometimes leading to no valuable returns at all. Mine worked out, but excess caution without the grant could have resulted otherwise.

Aesthetic Inquiry: Experimentation is one form of aesthetic inquiry. Eighteen and one-half (18.5) percent of respondents identified opportunity for experimentation as the way in which the fellowship helped the aes-

thetic content of their work. Likewise, virtually all the respondents spent more or significantly more time on experimentation during the fellowship as compared to the year before.

I allowed myself adequate time to travel on five occasions to a long term visiting artists workshop situation which greatly enhanced my freedom and mental "set" about work approach.

Travel is another form of aesthetic inquiry. Eight (8) percent identified travel as the single major benefit, and 4.8 percent identified travel as the way the fellowship helped aesthetic content. Most respondents also spent slightly more time traveling during the fellowship than the year before.

Other activities related to aesthetic inquiry that increased slightly during the fellowship were museum and gallery visits. Over sixty-two (62) percent of respondents agreed that exposure to new media or skills was an important impact of the Fellowship on most artists.

Summary of Impacts on Artistic Growth:

1	Artistic growth: Single major benefit Helped aesthetic content	 9.3 percent 15.9 percent
2	Opportunity for special project	5.4 percent
3	Importance of exposure to new media and skills	62 percent
4	Change in scale, volume, complexity of work	4.1 percent
5	Opportunity for experimentation as single major impact	18.5 percent
6	Travel as single major impact	8 percent
7	Increased experimentation with new media, museum and gallery visits	Slightly more time during Fellowship

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Impact on Professional Development (Questions 15, 18, 19, and 21):

The Visual Artists' fellowship application guidelines describe one purpose of the Fellowship as "to generally advance their careers as they see fit."

I believe the Fellowship has important, definite, and great indirect influence on the amount of recognition an artist receives.

The impact model defines this outcome as professional development, which includes both time spent on certain art-related activities and forms of recognition that directly resulted from the fellowship.

In two open-ended questions, respondents identified professional boost as an impact of the fellowship. Eighteen and one-half (18.5) percent identified it as the single major benefit, while 3 percent noted the professional boost from the fellowship influenced the aesthetic content of their work. The professional and artistic growth resulting from the fellowship was noted by 20 percent of respondents as a major impact on aesthetic contents of their work. Increased peer contact is an element of professional development, noted by almost 2 percent as the single major impact of the fellowship.

Time Spent on Professional Development: Some activities related to art making contribute more to professional development than to artistic vision or aesthetic inquiry. Respondents spent slightly more time increasing exposure and preparing works for sale or exhibition during the fellowship compared to the year before. Increased time publishing, attending workshops, relocating, and carrying out a commission were also mentioned.

The relative increase in time spent on these professional development activities was not as great as the increase in the time spent directly on artistic growth during the fellowship.

The ability to give "authenticity" with my rather avant-garde work brought needed respectability and approval for more timid collectors - also, greatly adds to pay increment in university hierarchy.

Recognition Resulting from the Fellowship: Respondents were asked to list the number of occurrences of twelve types of recognition during the year before the fellowship, during the fellowship, and in the past year. This data showed that the average number of each type of recognition gradually increased over the three years. It should be noted that the percentage of respondents who received most types of recognititon was high even before the fellowship.

To identify any direct relationship between the fellowship and each type of recognition, respondents were asked if they felt any of the recognition was a direct result of the fellowship. The majority of respondents (59 percent) felt that none of the recognition was a direct result of the fellowship. This percentage varied somewhat by artist category. However, the response did not vary significantly by size of grant.

I think it fed my expectations that I was going to "make it big" really soon. And therefore it was a disappointment when that didn't automatically follow. I was really expecting the fact of a grant to open doors for me - to make the contacts for me.

Recognition is not the typical outcome of either the program activities (funds and selection) or the changes in time, materials, and confidence. This lack of connection was partially explained in comments made on why the fellowship did not meet expectations: lack of community support (1.7 percent); did not open doors (9.8 percent); more peer contact expected (1 percent); and more assistance or follow-up from the Endowment expected (2.2 percent). The evaluation of the category operation, including the selection process, discusses possible explanations for the lack of increased recognition.

The Fellowship was an important credential for obtaining teaching work.

The remaining 41 percent of respondents who identified a direct connection between the fellowship and recognition identified the following as direct results: one-person shows (37 percent); group shows (34 percent) museum shows (25 percent); books or articles about them (25 percent); invitations to lecture or judge (26 percent); work acquired for public or private collections (16.5 percent); new employment or promotion (28 percent); commissions (14 percent); other awards (12 percent); credibility (10 percent); books or articles by respondent (10 percent); and gallery affiliation (3 percent). These responses did vary by size of grant. For example, large grant recipients were more likely to have museum shows, commissions, awards, and work sold as a result of the fellowship. Small grant recipients were more likely to have articles written about them or group shows.

Two other elements of professional development were cited by respondents as important impacts of the fellowship on most artists. National prestige was checked by 73 percent of respondents, although it ranked lower than other impacts relating to art making. Sale of works of art was checked as an important impact by 57 percent; it ranked low as an important impact.

Summary of Impacts on Professional Development:

1	Professional boost single major benefit	18.5 percent
2	Increasing exposure and preparing works for sale	Slightly more time during Fellowship

3	Increased recognition a direct result of fellowship	41 percent
	Small grant	43 percent
	Large grant	40 percent
4	National prestige	73 percent

Evaluation of Target Population

DEFINITION OF TARGET POPULATION

The Visual Arts Program objectives identify the targets of fellowships as "outstanding mature and emerging artists". The only additional characteristic of the target group that has been adopted offically by the Program is that no students are eligible.

Over the period of the fellowship category, Endowment staff and policy panels have discussed other definitions of the target group and the possibility of imposing eligibility requirements that would further define "outstanding mature and emerging artists". No definitions have been officially adopted, although informal working definitions are utilized by Program staff in their instructions to each Fellowship panel. For example, the emerging category is not intended just for young artists, but rather for artists whose work is beginning to develop in an exciting and innovative way. The midcareer category is intended for the artist who has been working seriously for a number of years and has achieved some level of recognition, but who is not famous or rich. No definition of "outstanding" or "quality" has been suggested, nor has it been needed in the past. The method of selecting recipients--selection by a panel of peers--has been the surrogate for the definition of quality.

EVALUATION OF TARGET POPULATION

The fellowship category success in selecting the target group as previously defined can be measured primarily in terms of demographic indicators. Certain data from the questionnaires can be used as indicators of emerging versus midcareer and of quality.

Level of Artistic Development (Questions 12, 13, 24, and 27):

Some distinctions concerning level of artistic development between emerging artists (small grants) and mid-

career artists (large grants) can be made based on the following indicators: age, number of years practicing artist at year of grant, education, percent of income from art, and studio space. Small grant respondents were slightly younger (34 years/small grant and 38 years/large grant) and practicing as artists fewer years at time of grant (12 years/small grant and 16 years/large grant).

A slightly greater percentage of large grant respondents had graduate degrees (68 percent) than did small grant respondents (66 percent). Slightly more large grant respondents had stopped their training in the visual arts before the fellowship (97.7 percent) than had small grant respondents (95.2 percent). Almost 4 percent of small grant respondents stopped training after the fellowship.

Percent of income from art-related activities the year before the fellowship was 55 percent for large grant respondents and 47 percent for small grant respondents. Studio space, another indirect indicator of the level of artistic development and/or commitment, was 90 percent for large grant respondents and 82 percent for small grant respondents.

In addition to showing differences between emerging and midcareer recipients, these indicators of level of artistic development show that recipients generally are in their thirties, have been practicing as artists for over ten years, had stopped training for over ten years before the grant, were highly educated, earned about half of their income from art-related activities, and had studio space. Several indicators show respondents' commitment to art work: many years as practicing artist, training in the arts, and an effort to earn income from art. Such characteristics cannot be equated with quality, but do preclude the hobbyist or weekend artist as a likely recipient.

Quality (Question 16):

A few indicators of quality can be drawn from the questionnaire data by making the assumption that artists who have received recognition of various kinds have been judged quality artists by others in the field. For example, 59 percent of large grant respondents had received at least one other major grant in addition to the fellowship. Fifty-three (53) percent of small grant respondents had received at least one other grant; 48 percent of these grants were received before

the fellowship, 13 percent during, and 43 percent after. Guggenheim fellowships were received by 16 percent of all respondents.

Recognition received the year before the fellowship included one person shows (70 percent for both large and small grants); books (48 percent large grant and 49 percent small); articles about the respondent (56 percent large grant and 60 percent small); and invitations to lecture or judge (59 percent large grant and 55 percent small). For both large and small grant recipients, each of these types of recognition was greater during the past year than during the year before the fellowship. Thus, most respondents were receiving recognition before the fellowship and the recognition has increased since.

Evaluation of Fellowship Operation

APPLICATION PROCESS (QUESTION 6)

The application procedure for the fellowship was generally rated highly by respondents. The simple application and open process were considered very important. The simple process is one factor in the large number of repeat applications, both prior to receiving the grant (49 percent had applied before) and since receiving the grant (64 percent have applied since).

The major negative comment was the long time lag between the application and the notice of award or rejection. This time lag made it difficult once awarded the grant to change teaching and/or employment commitments for the coming year.

PEER REVIEW (QUESTION 7)

Many respondents (39 percent) were unfamiliar with the panel process and did not comment on its operation. However, those who did were asked if there were better methods than the current system. Eighty-three (83) percent felt that there was no better way.

The panelists' reputations received a high rating, although in the interviews and workshops recipients were concerned about the methods of selecting panelists.

In spite of the questions about how the panel system operates, respondents equated selection by the panel with selection by their peers. This peer approval was discussed as the cause of the psychological boost or

increased confidence and commitment that resulted from selection as described in the model. Workshop participants felt the quality of panels determines the quality of recipients, and that the quality of both have been high. Rotation of the members also was considered an important element of the selection process, and is another factor in the large number of repeat applications. Unsuccessful applicants do not feel permanently rejected by the Endowment; they know next year's panel will change.

AWARD CRITERIA (QUESTION 9)

Midcareer and Emerging Categories:

The distinction between emerging and midcareer categories of fellowships are supported by respondents. As described above under target population, some distinction can be seen in the study findings between these two groups. However, many respondents, particularly those who had served on panels, found the distinction very difficult to implement; sometimes well established artists have felt insulted by being awarded emerging grants.

Size of Grant:

Most respondents agreed with the 1981 size of grants ($12,500 an $4,000); it should be noted that the 1981 grants were larger than any of the respondents had received. However, the evaluation has shown that the funds (the stimulus in the impact model) did not always lead to dramatic changes in time and materials. Figure 6 compares the 1967 grant of $5,000 to changes in the Consumer Price Index. Except for three years in the early 1970's, the increase in the size of the award has always lagged behind the increase in the Consumer Price Index. In addition, the value of the grant in any year has not been as large as the typical annual salary of an art teacher; thus, the fact that there is little evidence of taking an entire year off from teaching should not be surprising.

In addition, U.S. Census Bureau data* indicates that artists' income has not increased at the same pace as has income of the general professional population. For example, between 1970 and 1976, artists' median annual income remained unchanged at $7,900, while median income for the general professional population grew from $8,000 to $11,300. During this period, median

annual income for painters and sculptors was $7,000; income for photographers was $7,800; and income for art teachers (higher education) was $9,100.

OTHER FORMS OF ENDOWMENT SUPPORT TO RECIPIENTS

NEA should also make it a point to publish the winners and their work to a greater degree, thus encouraging private support. They should help open channels with publications and markets. Not just one time either, marketing requires repetition, education.

Some workshop participants felt that the Endowment should do more to publicize the fellowship recipients. The impact model has shown that most respondents (59%) felt that the fellowship did not directly cause various types of recognition. This suggests that if one objective of the fellowship is to help artists in professional development (defined as various types of recognition such as shows and commissions), then the Endowment should improve the awareness of the fellowship, and particularly the highly competitive selection process, among the art community and the public.

ACHIEVEMENT OF OTHER ENDOWMENT POLICIES AND GOALS (QUESTIONS 5, 7 AND 23)

The knowledge that as a regional non-New York artist, I can establish a viable identity as a competent artist.

As shown in Figure 4, several indicators from the questionnaire can be used to evaluate fellowship category success in meeting the Endowment goals of making the arts available and supporting a culturally and ethnically diverse artistic community. Respondent opinion is one indicator. Asked how they rated the geographic distribution of recipients on a scale of 1 to 5 with 1 as highest, the average rank was 2.3.

Asked a similar question about the ethnic distribution of recipients, the average rank was 2.5. Other more objective indicators of artistic diversity include the ethnic heritage of fellowship recipients (90% white, 3% black, and 2% Hispanic) and the geographic distribution of recipients. Based on data provided by Endowment staff, in 1979, the geographic distribution of recipients by region was very similar to the geographic distribution of applicants.

Similarly, the degree of achievement of the Endowment goal of leadership in the arts (i.e., cooperation with other agencies, stimulation of private sector support,

*As included in: National Endowment for the Arts. Artists Compared by Age, Sex, and Earnings in 1970 and 1976. Washington, D.C. 1980.

and enlargement of the public's understanding of the arts) can be evaluated on the basis of questionnaire responses. At least 65% of respondents were aware of many of the programs funded in full or in part by the Endowment that involve public agencies and private institutions (e.g., art in public places 81.5%, artists in residence 66.3%, state arts agency programs 77.3%). Up to one third had participated in these programs (arts in public places 12.2%, artists in residence 22.9%, and state arts agency programs, 37.4%).

Figure 6: Comparison of Fellowship Grant Size to Consumer Price Index

Year	Consumer Price Index	1967 Value of $5,000	Size of Grants Large	Small
1967	100.0	$5,000	$5,000	
1968	104.2	5,210	5,000	
1969	109.8	5,490	5,000	
1970	116.3	5,815		
1971	121.3	6,065	7,500	2,000
1972	125.3	6,265	7,500	
1973	133.1	6,655	5,000	3,000
1974	147.1	7,355	7,500	3,000
1975	161.2	8,060	8,000 4,000	3,000 2,000
1976	170.5	8,525	7,500 5,000	3,000 2,000
1977	181.5	9,075	7,500 5,000	3,000
1978	195.3	9,765	7,500 5,000	3,000
1979	217.7	10,885	10,000	3,000
1980	258.4	12,920	10,000	3,000
1981	265.1	13,255	12,500	4,000

Source: U.S. Bureau of Labor Statistics. Consumer Price Index, U.S. City Average, All Item Index. 1981.

VI Implications of the Study for the Fellowship Category

Introduction

One major objective of the study was "to provide information to help the Endowment in planning, policy development, and resource allocations for the Visual Artists' fellowship category." Previous chapters of this report and all of the data assembled in the Appendices present information and analysis that will contribute to this objective for many years. In fact, preliminary data was made available to and utilized by Endowment staff in Spring 1981 for development of the 1982 fellowship category guidelines.

The purpose of this chapter is to clarify implications of the evaluation findings for the fellowship category in the future. The original intent, at the beginning of this study in Spring 1980, was to formulate specific recommendations for improving the fellowship category. However, in Spring 1981 as analysis was underway, the new Administration proposed major budget cutbacks to the Endowment that would directly influence the fellowship category. The Visual Arts Program staff and policy panel were required to review the character and scope of the fellowship. As a result, a few major changes were made in the category for 1982. The principle one being that the size of the major grants was doubled. Grant amounts to emerging artists were raised from $3,000 to $4,000.

Since this study was evaluating the fellowship category from 1967 to 1979 and was not intended to develop an alternative or radically different fellowship, two decisions were made about the scope of the study. First, the evaluation report would not analyze the potential impacts of or evaluate the proposed 1982 fellowship category. Second, the recommendations included within the evaluation report would be general for two reasons: continued uncertainty about appropriations and the new direction suggested by the 1982 fellowship category (increased grant size). Thus, the recently uncertain context of the fellowship category necessitated the approach to recommendations reflected in this chapter.

Issues for Future Planning

In order to clarify the origin of the policy questions raised by the study, Figure 7 itemizes the issues, policy alternatives, and the next steps. All of the issues listed were described in earlier sections of the report. In many cases, policy alternatives were offered by respondents and/or advisory panel members. "Next Steps", identifies an approach to deciding the appropriate policy response.

Figure 7: Issues and Options for the Future

TOPIC	ISSUES	ALTERNATIVES	NEXT STEPS
Application Procedures	Timing of notification; too late for leave of absence	Relate timing to school year; allow deferral of money until timing appropriate	Discuss with Policy Panel, Grants Office, National Council
Peer Review	Who selects panels? Need more non-Endowment recommendations	Get recommendations from state arts councils, artists organizations Non-recipient recommendations	Discuss with Policy Panel, Regional Reps, State Councils
	Buddy system can be a problem; more checks needed	Prescreening by different panel Non-recipient recommendations	Evaluate 1982 Panel Procedures Discuss with Policy Panel, Regional Reps, State Councils
	Volume of applications leads to "panel fatigue"	Prescreening by staff Clearer guidelines and information on recipients Eligibility requirements Several rounds over several months	Consider level of response* Evaluate 1982 procedures
	National prestige of selection by national panel;	No regional or state panels!	Continue national character of panels
Eligibility Requirements	Average recipient age is 37 Average applicant age is 32-35 Graduate students apply	Use age as only eligibility requirement Use age for midcareer requirement	Consider level of response* Discuss with Policy Panel

*Possible Levels of Response:
1 Informal Information Dissemination
2 Information as part of Guidelines to Applicants and/or Annual Report
3 Information as part of Instructions to Panel
4 Policy Statement by Visual Arts Program and/or Policy Panel
5 Eligibility Requirements

Figure 7 (continued)

TOPIC	ISSUES	ALTERNATIVES	NEXT STEPS
Eligibility Requirements (continued)	Number of years as an artist high (15) Commitment	Number of years out of school Exhibition record	Consider level of response* Discuss with Policy Panel
	Income: Privacy invasion; some have more expenses for family and/or art	Percent of income from art Income maximum	Avoid as requirement
	Minority outreach needed, but no quotas (10% minority now)	Continue minority panelists Outreach to non-traditional groups	Discuss with Regional Reps, Policy Panel Consider level of response*
	No students offically	Clarify average age Confirm application information	Consider level of response*
Timing of Emerging Grants	Emerging grants valuable but hard to judge Demographics very close to midcareer; a few years younger	Age cut off or number of years as an artist Set up separate application procedure so that artists define selves as emerging Turn over to State Arts Councils	Discuss with Policy Panel, State Councils, National Council Consider level of response*
Timing of All Grants	Fellowship needed at all phases	Institute three phases of support Focus Endowment support on one phase	Future research: analyze support system for each phase
Dollar Size of Grant	Midcareer grant size adequate; but not enough for year off Too large creates stars	Increase so equals 1 yr. salary Revise objectives so clear that it buys 3 months + materials	Evaluate 1982 impacts Discuss with Policy Panel

*Possible Levels of Response:
1 Informal Information Dissemination
2 Information as part of Guidelines to Applicants and/or Annual Report
3 Information as part of Instructions to Panel
4 Policy Statement by Visual Arts Program and/or Policy Panel
5 Eligibility Requirements

Figure 7 (continued)

TOPIC	ISSUES	ALTERNATIVES	NEXT STEPS
Dollar Size of Grant (continued)	Intended as sustaining or major boost?		Evaluate 1982 impacts
	Emerging grant size adequate	As noted above, consider turning over to states Separate application procedure	Evaluate 1982 impacts Discuss with Policy Panel
Volume of Applications	Annual event for graduate students and artists	Publicize data from study, e.g., age Add eligibility requirements	Consider level of response* Further research on non-recipients Discuss with Policy Panel
	Screen to eliminate hobbyist	Change Panel procedures	Consider level of response*
	Limited or no repeats	Distinctions based on size of grant and year	Consider level of response*
Meaning of the Fellowship/ Public Recognition	National prestige	Endowment role vs. state or private role	Evaluate 1982 Program
	Democratic	Continue no eligibility requirements	Evaluate 1982 recipients
	Chance to try again	No limit on number of years applied	Consider level of response*
	Little professional recognition results	More publicity; catalogue; exhibition	Discuss with Policy Panel, National Council Further research
	Little follow up by Endowment; did not know about final report	Enforce final report Revise format for final report	Discuss with Policy Panel

*Possible Levels of Response:
1 Informal Information Dissemination
2 Information as part of Guidelines to Applicants and/or Annual Report
3 Information as part of Instructions to Panel
4 Policy Statement by Visual Arts Program and/or Policy Panel
5 Eligibility Requirements

Figure 7 (continued)

TOPIC	ISSUES	ALTERNATIVES	NEXT STEPS
Related Assistance	Tax interpretation of fellowship	Technical assistance clearinghouse	Discuss with Policy Panel, General Counsel, IRS
	Tax legislation for artists	Legislative proposals	Discuss with Policy Panel, Congressional Liaison, National Council
	Artists spaces needed as place to show	Continue funding artist spaces	Discuss with Policy Panel
	Information on other sources of support	Technical assistance clearinghouse	Discuss with Policy Panel

Many issues raised and resulting policy alternatives are interconnected. For example, the overwhelming volume of applications has implications for the peer review process and the imposition of eligibility requirements. Figure 7 addresses this issue under both topics. As a result of this deliberate repetitiveness and the fact that the issues have been described earlier in the report, the chart will not be described further.

Next Steps

During the next year, prior to finalization of 1983 fellowship category guidelines, many of the policy alternatives should be explored. Of course, the issues to be focused on will be determined by the current priorities of the Visual Arts Program and the fellowship category.

Evaluate 1982 Fellowship Category

The 1982 fellowship category reflects new policies on the size of the grant. The 1982 fellowship category thus should be considered a test of one set of responses to issues raised by this evaluation study. The 1982 category should be subjected to systematic evaluation similar to this study of the 1967 through 1979 activities. If such an evaluation is done, responses related to the measurement of impact may differ because of the larger grant sizes. The responses that may differ include how time was spent during the fellowship, whether the amount of time spent on art is related to the size of the grant, occupation during the fellowship, recognition resulting from the fellowship, and the single major benefit.

Methods could include compilation of demographic data on recipients; phone interviews with recipients on such issues as impact on teaching and on average number of hours in studio per week; use of proposed final report format; content analysis of final reports; and review of reactions from the field with the policy panel. The evaluation should be done approximately six months after completion of the fellowship year. An interim evaluation could be conducted at the middle of the fellowship year so that the results could be used in structuring the 1985 guidelines. The evaluation could be conducted by Endowment staff, based on the data formats developed by this study (Appendix 4). Outside consultants could be involved in survey and data collection.

Policy Options

A number of issues raised by the study relate to the implementation and operation of the fellowship. To respond to those operational aspects, a policy must be established. The following list of possible policy approaches or responses progresses from the least restrictive policy to the most restrictive policy. An age eligibility requirement is used as the example to show how alternative policy approahes could be implemented.

1 Informal Information Dissemination: For example, publicize through regional representatives, schools, and meetings with artists the average age of recipients in the past (i.e., 37) to discourage applications from recent graduates.

2 Information as Part of Guidelines to Applicants and/or Annual Report: A more formal statement of the history of the program.

3 Information as Part of Instructions to Panel: Incorporates information into instructions to the panel.

4 Policy Statement by Visual Arts Program and/or Policy Panel: For example, state a general policy to give large fellowships to those who have worked for a number of years and/or are a minimum age. Policy would be stated in application guidelines and be part of instructions to panel.

5 Eligibility Requirements: This is the most restrictive and formal approach. For example, artists under 25 would only be eligible for emerging artists grants. Such a requirement would be implemented via a screening of applications by Endowment staff prior to panel review.

Column three in Figure 7 identifies alternate actions needing to be reviewed for appropriate policy response. Depending upon the issue, various groups should be consulted: policy panel, regional representatives, state councils, and the National Council.

Additional Activities to Be Considered

A number of respondents made suggestions on how the impact of the current fellowship category could be increased.

Publicity on Current Recipients: Some respondents felt that the Fellowship had little impact on their professional development because the fellowship was not widely known or understood outside artist circles. Carefully focused publicity could help advance the careers of recipients and help clarify for the public the meaning of the fellowship category.

Retrospective on Past Recipients: Interview and workshop participants were asked about the value of some type of retrospective of recipients. Most were in favor of it as long as it did not take money away from fellowships. One interviewee noted that a retrospective of fellowship recipients would, in fact, be a retrospective of the leading edge of American art for the last fifteen years.

A retrospective could take many forms and could draw on information developed by this study. The focus would be on the individuals and the content of their work, in contrast to the anonymous generalized nature of this study. A retrospective could be done simply by documenting the names and artist's category for all years (1967 to 1980), and supplementing it with press release information taken from this study. Art critics and others in the field would make their own judgments on the quality of artists and impact of the fellowship category. Another somewhat more formal approach to a retrospective would involve working with journals to develop articles on the progress of selected recipients and to illustrate their work during and resulting from the fellowship. The most formal and costly retrospective would be a catalogue and/or an exhibition. Several respondents felt that a catalogue could be made to pay for itself if sold by the Endowment, since it would represent the late 1960's and the 1970's in art.

Final Reports by Recipients: Although required as part of the grant agreement, many interviewees were unaware of the final report requirement. Based on a review of Endowment files, it appears that less than half of recipients ever submit a final report. In addition, the open-ended nature of the report makes the responses difficult to utilize for purposes of program evaluation. The following suggestions are offered to the Visual Arts Program:

1 Utilize study questionnaire as basis for developing a simple, structured form for one page final

report. Include both close-end and open-end questions (see Appendix 4, Figure 10).

2 Work with Grants Office to send out form a short time (1-3 months) check.

3 Work with Endowment data processing staff to tabulate responses.

Technical Assistance: Several workshop participants felt that the Endowment could expand its assistance to recipients in the following ways:

1 Provide clear cut interpretation of tax status of Fellowships.

2 Provide technical assistance on other legal and tax issues facing artists.

3 Sponsor legislation to improve the tax position of artists.

4 Provide information on other sources of support within and outside the Endowment.

Some participants felt that assistance in these areas was more important than publicity about recipients.

Further Research: In addition to the analyses included in this report, many additional aspects of the fellowship category could be explored. For example, the detailed computer tables provide data on each artist category and on repeat recipients. This information can be used to further explore which characteristics might be used as eligibility requirements for each artist category.

The address list of the sample used for the questionnaire mailing should be used by the Endowment to update its computer file and as a potential resource for further research.

A number of groups with potentially strong opinions on the fellowship were originally scheduled to be included in the survey but were deleted because of budgetary constraints; for example, unsuccessful applicants, former panelists, gallery owners, and museum directors. Depending upon the policy issues listed here to be explored, a survey of one or more of these groups should be considered.

Finally, the Endowment should consider conducting an annual evaluation of the fellowship category. Such an evaluation could utilize the results of the proposed final report (Figure 10) as the standard, and then add questions or develop methodologies for evaluating issues of particular concern in that year's category.

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VII Appendices

Appendix 1: Questionnaire Responses

The attached questionnaire illustrates responses from 624 of the 887 questionnaires sent. When repeat recipients are considered, this represents a 76 percent response rate. Artists sampled represent a 50% portion of all fellowship recipients from 1967 through 1979. This 50 percent sample rate is consistent for each artist category and for each fellowship year. Using an alphabetical list of recipients in each year, every other recipient was chosen for the sample. In order to ensure a high rate of response to the questionnaire, artists' addresses were confirmed by phone prior to mailing each questionnaire. If the addressee could not be confirmed, another recipient was randomly selected from the list for the sample and address check.

This version of the questionnaire summarizes responses from all respondents. It does not illustrate differences among subgroups, such as the type of artist, small grants versus large grants, or repeat recipients. To find that information refer to Appendix 5.

Finally, it should be noted that in some cases, response to questions equal either more or less than 100%. This is because respondents checked either more than one or none of the responses listed for a specific question.

National Endowment For The Arts
Visual Artists Fellowship Recipient Questionaire

Please answer the following questions to the best of your ability, checking off or writing in answers as called for. Add any further comments you have on additional paper, if necessary. If you have received more than one Endowment fellowship, please answer in light of the first fellowship.

We will be grateful if you return the questionnaire in the accompanying stamped envelope at your earliest possible convenience. Remember, your individual response will be held strictly confidential.

YOUR ENDOWMENT FELLOWSHIP EXPERIENCE

1. FROM WHAT SOURCE DID YOU FIRST LEARN ABOUT THE NATIONAL ENDOWMENT FOR THE ARTS FELLOWSHIP PROGRAM? *(Percentages shown)*

a. 71.2 Other artists

b. 10.1 College where taught

c. 10.4 Art magazines

d. 1.0 Museums

e. 12.7 The National Endowment for the Arts

f. 1.1 State Arts Agency

g. 2.1 Art association or artists space

h. ___ Other. Please specify:

2a. DID YOU APPLY FOR THE FELLOWSHIP 46.8%, WERE YOU NOMINATED 47.9%, OR BOTH 5.3% (if nominated, skip to question 4).

b. WHAT WERE THE MAJOR REASONS YOU DECIDED TO APPLY FOR AN ENDOWMENT FELLOWSHIP?

Rank all of the following; place a "1" before the primary reason
(Rank shown, then percentage)

a. 3.1 Defray Living Expenses (71.5%)

b. 3.3 Support time away from job (62.8%)

c. 2.7 Purchase equipment and supplies (81.2%)

d. 2.7 Experiment with new work (76.6%)

e. 3.1 Start or finish a special project (65.3%)

f. 4.7 Achieve recognition and prestige (56.2%)

g. 5.1 Travel (51.4%)

h. ___ Other. Please specify:

3. AT THE TIME YOU APPLIED, WHAT DID YOU THINK WERE YOUR CHANCES OF WINNING?

(Answer for the first year that you were successful)
(Percentages shown)

a. *11.4* Virtually none

b. *25.2* Slight, doubtful

c. *32.7* Average

d. *27.5* Above average, good chance

e. *3.2* Almost certain

4a. HAVE YOU APPLIED SINCE YOUR FIRST FELLOWSHIP FOR ANOTHER NATIONAL ENDOWMENT VISUAL ARTS FELLOWSHIP? Yes *63.9*% No *36.1*% (if no, skip to question 5).

b. HOW MANY TIMES DID YOU APPLY UNSUCCESSFULLY FOR AN ENDOWMENT VISUAL ARTIST FELLOWSHIP BEFORE RECEIVING ANOTHER FELLOWSHIP? *1.3 times average*

c. AND HOW MANY TIMES HAVE YOU APPLIED SINCE THE FIRST SUCCESSFUL APPLICATION *0.8 average*
(If zero, skip to question 5.)

d. WHY DID YOU CONTINUE TO APPLY?
Rank as many of the following as appropriate; place a "1" before the primary reason.
(Rank shown, then percentages)

a. *2.7* Defray Living Expenses *(65.6%)*

b. *2.7* Support time away from job *(56.1%)*

c. *2.7* Purchase equipment and supplies *(74.5%)*

d. *2.5* Experiment with new work *(73.1%)*

e. *3.0* Start or finish a special project *(59.9%)*

f. *4.9* Achieve recognition and prestige *(41.5%)*

g. *4.7* Travel *(43.2%)*

h. ___ Other. Please specify:

---

5. FOR MOST ARTISTS, AT WHAT POINT IN THEIR WORK DO YOU THINK THE FELLOWSHIP WOULD BE MOST VALUABLE? Check one.
(Percentages shown)

a. *20.8* Emerging artist
(e.g. apprentice, studying)

b. *77.9* Transition
(e.g. own studio, some shows, most of income from art)

c. *19.3* Mature
(e.g. recognition by arts community, teacher)

6. IF YOU HAVE GONE THROUGH THE APPLICATION PROCESS, HOW WOULD YOU RATE THE FOLLOWING?

(Percentages shown)

Average Rank		Good 1	2	Satisfactory 3	4	Poor 5
1.8	a. Information concerning availability of grants	61.6	15.9	11.6	4.6	6.2
1.5	b. Application forms	72.4	15.1	8.4	2.7	1.4
1.6	c. Notification of deadlines	63.8	16.4	13.6	3.7	2.4
1.7	d. Timing of deadlines	58.5	20.0	14.3	4.0	3.1
2.4	e. Timing of notification	37.8	19.3	18.9	10.4	13.6
1.8	f. Content of award or rejection letter	56.0	18.7	17.6	3.2	4.6
1.9	g. Time between notification and receipt of money	51.8	22.2	15.7	4.9	5.4
2.5	h. Use of slides to judge works	37.0	17.5	19.1	10.6	15.7

7. IF YOU ARE FAMILIAR WITH THE PEER REVIEW SYSTEM CURRENTLY USED BY THE NATIONAL ENDOWMENT FOR SELECTION OF FELLOWSHIPS HOW WOULD YOU RATE THE FOLLOWING: (If not familiar, move on to next question.)

(Percentages shown)

Average Rank		Good 1	2	Satisfactory 3	4	Poor 5
1.8	a. Peer review process in general	56.2	21.3	13.9	3.9	4.7
1.9	b. Panelists' reputations	45.8	29.4	17.7	4.6	2.5
2.3	c. Panelists' coverage of fields	36.2	25.2	22.3	9.3	7.0
2.3	d. Panelist aesthetic judgments	30.7	28.3	23.5	11.9	5.7
2.3	e. Geographic distribution of recipients	36.1	25.8	17.1	9.4	11.7
2.5	f. Ethnic distribution of recipients	31.2	25.1	21.2	9.5	13.0

8. DO YOU THINK THERE ARE BETTER METHODS THAN THE PEER REVIEW SYSTEM CURRENTLY USED FOR SELECTING FELLOWSHIP RECIPIENTS?

a. 17.2 Yes b. 82.8 No *(Percentages shown)*

If yes, please explain *Panelists not objective (19.5%)*

Panelist selection process (10.4%)

9. MOST FELLOWSHIPS GIVEN RECENTLY HAVE BEEN $7500-10,000, ALTHOUGH THERE HAVE BEEN AN INCREASING NUMBER OF SMALLER FELLOWSHIPS ($2000-3000) GIVEN TO "EMERGING ARTISTS".

a. SHOULD THE ENDOWMENT RECOGNIZE DIFFERENT LEVELS OF DEVELOPMENT OR ACHIEVEMENT IN THIS WAY? *(Percentages shown)*

a. 82.8 Yes b. 17.2 No

9b. AT PRESENT, 60% OF FELLOWSHIPS ARE FOR THE LARGER AMOUNTS AND 40% FOR SMALLER AMOUNTS. ASSUMING THE TOTAL DOLLARS ALLOCATED TO FELLOWSHIPS REMAIN THE SAME, DO YOU AGREE WITH THIS CURRENT BREAKDOWN BETWEEN LARGE AND SMALL FELLOWSHIPS?

a. 68.2 Yes b. 31.8 No c. If no, indicate an alternative breakdown.

(Percentages shown)	Percent for Larger Fellowships	Percent for Smaller Fellowships
29.9	100%	0%
32.5	80	20
68.2	60 current breakdown	40 current breakdown
13.9	50	50
11.9	40	60
3.6	20	80
0.5	0	100

9c. BEGINNING NEXT YEAR, FELLOWSHIP AMOUNTS WILL INCREASE TO $12,500 AND $4,000.

1. DO YOU FEEL THAT $12,500 IS APPROPRIATE FOR MID CAREER ARTISTS?

a. 76.4 Yes b. 23.6 No

c. If no, what should it be?

Less than $12,500	15%
$12,500-20,000	75.0%
More than $20,000	8.6%

2. DO YOU FEEL THAT $4,000 IS APPROPRIATE FOR EMERGING ARTISTS?

a. 69.3 Yes b. 30.7 No

c. If no, what should it be?

Less than $12,500	79.3%
$12,500-20,000	14.9%
More than $20,000	1.1%

10. THE VOLUME OF APPLICATIONS HAS INCREASED DRAMATICALLY IN RECENT YEARS. ON AVERAGE 10% ARE FUNDED.

a. DO YOU THINK THE ENDOWMENT SHOULD IMPOSE ELIGIBLITY REQUIREMENTS TO REDUCE THE NUMBER OF APPLICATIONS AND TO INCREASE THE PERCENTAGE WHICH CAN BE FUNDED?

a. 40.7 Yes b. 59.3 No (Percentages shown)

b. IF YES, WHAT ELIGIBILITY REQUIREMENTS SHOULD OR SHOULD NOT BE USED?

Percentages shown	Should be Eligibility Requirement	Should not be Eligibility Requirement
a. A specified number years as artist	66.8	22.8
b. A specified number of exhibitions	33.6	52.6
c. Minimum Age	46.6	38.4
d. Maximum Age	3.4	77.2
e. No repeat fellowship recipients	15.1	65.9
f. Income below a specified level	42.0	43.5
g. Nomination	16.4	65.9
h. Letter of recommendation	27.3	53.4
i. Other. Please specify	—	—

The following questions are intended to find out more about your work now, in comparison to your work before you received the grant.

11. PRINCIPAL OCCUPATION (select one in each column): *Percentages shown*

	1. During the Past Year	2. During the Fellowship	3. During the Year before Fellowship
a. Artist	73.2	79.9	60.6
b. Teacher	38.5	31.2	47.2
c. Curator	1.0	1.3	1.3
d. Arts Administrator	2.6	1.5	1.8
e. Other Art-Related Position	4.6	2.5	5.6
f. Non-Art Related Position	6.5	3.5	8.1
g. Not Employed	2.4	3.0	3.3

* *Most artists checked more than one occupation.*

12. PERCENT OF YOUR ANNUAL INCOME FROM ART-RELATED ACTIVITIES *Average percent of income shown*

1. During the Past Year	2. During the Fellowship	3. During the Year before Fellowship
62.9 %	68.3 % (including the fellowship money)	52.3 %

13. DID YOU HAVE STUDIO SPACE? *Percentages shown*

	1. During the Past Year	2. During the Fellowship	3. During the Year before Fellowship
a. Yes	92.6	92.6	87.7
b. No	7.4	7.4	12.3

14. AVERAGE NUMBER OF HOURS PER WEEK SPENT IN STUDIO OR ON ART MAKING:

1. During the Past Year	2. During the Fellowship	3. During the Year before Fellowship
38.5 hours	43.7 hours	35.5 hours

15. PLEASE INDICATE THE RELATIVE AMOUNT OF TIME YOU SPENT ON THE FOLLOWING ACTIVITIES, DURING THE FELLOWSHIP YEAR IN CONTRAST TO THE YEAR BEFORE THE FELLOWSHIP.

FELLOWSHIP YEAR
(vs. Year Before Fellowship)

Average rank shown

	1 Significantly More Time	2 Slightly More Time	3 Same	4 Slightly Less Time	5 Significantly Less or No Time
a. Continuing your accustomed activity making art	*1.9*				
b. Experimentation (i.e., modifying technique, changing media, changing subject, research)	*1.8*				
c. Travel (for professional purposes)		*2.5*			
d. Increasing exposure (making gallery and museum contacts, advertising, publicity, etc.)		*2.4*			
e. Improvement to studio space or equipment		*2.3*			
f. Preparing works for sale or exhibition		*2.4*			
g. Time spent in public service			*3.1*		
h. Lecturing teaching			*3.3*		
i. Museum, gallery visits		*2.6*			
h. Other (specify)					

16. WHICH OF THE FOLLOWING FORMS OF RECOGNITION DID YOU RECEIVE? (List number of each if possible.) *Percentages shown*

	1 During the Past Year	2 During the Fellowship	3 During the Year Before Fellowship
a. One Person Shows	76.9	71.2	70.0
b. Group Shows	84.6	81.6	55.0
c. Museum Shows	67.0	60.7	80.4
d. Commissions	58.2	50.3	48.2
e. Work Acquired for Private Collections	78.5	69.7	65.5
f. Work Acquired for Public Collections	63.0	56.4	52.2
g. Other Awards,	46.0	40.5	40.4
h. Books or Articles About You	69.9	62.2.	57.2
i. Books or Articles by You	46.2	43.3.	41.7
j. Invitations to Judge or Lecture	72.9	62.7	57.2
k. Employment Promotions or Advances	44.1	40.4	36.7
l. Offer of New Employment	44.6	41.7	36.9
m. Other. Please Specify			

17. DO YOU THINK ANY OF THE FORMS OF RECOGNITION YOU CHECKED IN QUESTION 16 WERE A DIRECT RESULT OF RECEIVING A VISUAL ARTIST FELLOWSHIP? a. 41% Yes b. 59% No

If yes, which ones?

One person shows-37.2%

Group shows-33.5%

Museum shows-25.1%

Articles about recipients-25.1%

18. IN WHAT WAYS, IF ANY, DID THE FELLOWSHIP HELP OR HINDER THE AESTHETIC CONTENT OR STYLE OF YOUR WORK? (in contrast to helping or hindering your professional career)

Total Breakdown: *Helped work-71.1%*
Hindered work-0.5%
No effect-24.4%

Highest Positve Responses: *Experimentation-18.5%*
More time-17.3%
Financial relief-15.9%

19. WHAT DO YOU FEEL WAS THE SINGLE MAJOR BENEFIT THAT YOU, AS AN ARTIST, DERIVED FROM HAVING RECEIVED THE FELLOWSHIP? IF YOU LIKE, DESCRIBE A SPECIFIC EVENT OR SITUATION THAT RESULTED FROM THE FELLOWSHIP.

Financial relief-29.1%

Psychological boost-24.5%

More time- 25.0%

Professional boost-18.5%

20. DID THE FELLOWSHIP EXPERIENCE MEET YOUR EXPECTATIONS ABOUT WHAT THE FELLOWSHIP WOULD DO FOR YOU? *Percentages shown*

a. *64.3* Fully
b. *23.5* Mostly
c. *7.6* Somewhat
d. *3.7* Slightly
e. *0.8* Not at all

Please Explain

Negative Comments: *Did not open doors-9.8%*
Not enough money-12.7%
Not enough time-3.7%

21. WHAT DO YOU THINK ARE THE MOST IMPORTANT IMPACTS OF THE FELLOWSHIP ON MOST RECIPIENT ARTISTS?

Rank in order of importance placing a "1" before the most important, etc.

Rank	*Percent*	
4.6	a. *73.4*	National prestige
2.2	b. *92.2*	Time for artistic growth
2.6	c. *91.5*	Emotional or psychological boost
2.9	d. *88.4*	Financial benefits for living expenses
2.6	e. *93.3*	Money for materials or special projects
6.2	f. *57.4*	Sale of works of art
5.3	g. *62.1*	Exposure to new media or skills
	h. ____	Other. Please specify: _____

FORMS OF ASSISTANCE TO ARTISTS

22. PLEASE RANK EACH OF THE FORMS OF PUBLICLY FUNDED ASSISTANCE LISTED BELOW FOR THEIR VALUE TO THE PROFESSIONAL GROWTH AND DEVELOPMENT OF ARTISTS. (Place 1 before the most important, etc.)

	Rank	*Percent*
a. residencies at colleges, museums, community Art centers	*3.3*	*85.1*
b. Fellowships	*1.2*	*98.6*
c. CETA employment (public service employment)	*5.5*	*70.1*
d. Public commissions	*3.5*	*86.3*
e. Workshops or seminars for the development of individual's marketing and business skills	*6.4*	*63.1*
f. Apprenticeships, internships	*4.6*	*73.1*
g. Artists Organizations or Spaces	*4.5*	*73.6*
h. Exhibitions in public buildings or public spaces	*4.3*	*80.2*
i. Other. Please Specify:	_____	

23. ARE YOU AWARE OF, HAVE YOU RECEIVED FUNDS FROM, OR PARTICIPATED IN ANY OF THE FOLLOWING ACTIVITIES WHICH THE NATIONAL ENDOWMENT FOR THE ARTS SUPPORTS?

	Aware Of		Received Funds or Participated In	
	1. Yes	2. No	3. Yes	4. No
a. Art in Public Places commissions, including Art in Architecture commissions from the General Services Administration (i.e., art in federal buildings)	*81.5*	____	*12.2*	____
b. Artists in residence (college campuses)	*66.3*	____	*22.9*	____
c. State Arts Agency programs (fellowships, artists-in-schools, exhibitions, etc.)	*77.3*	____	*37.4*	____
d. Artists organizations or spaces (eg: and/or, 80 Langton, LAICA, NOVA, NAME, PS.1, Hall Walls, etc.)	*73.9*	____	*34.4*	____
e. Other non-Visual Arts programs (Media, Music, Dance, Literature, Museums, Aid to Special Exhibitions etc.)	*75.2*	____	*15.4*	____

Percentages shown

YOUR BACKGROUND

24. HOW LONG HAVE YOU BEEN A PRACTICING VISUAL ARTIST?

14.4 Years *Average at year of grant*

25. ARE YOU REPRESENTED BY A COMMERCIAL GALLERY?

a. *66.9* Yes *Percent* b. *33.1* No *Percent*

26. ARE YOU A MEMBER OF AN ARTISTS SPACE, ORGANIZATION OR OTHER FORM OF ARTISTIC GROUP EFFORT?

a. *34.5* Yes *Percent* b. *65.5* No *Percent*

27. WHAT IS YOUR HIGHEST LEVEL OF FORMAL EDUCATION? *Percentages shown*

a. *1.0* less than high school

b. *2.9* completed high school or equivalent

c. *8.3* some college or associate degree (Note field _____)

d. *20.4* college or university graduate (Note field _____)

e. *67.4* graduate degree (Note field _____)

28. DO YOU HAVE TRAINING IN THE VISUAL ARTS? a. *95.2* Yes b. *4.8* No
Percentages shown
If yes, indicate the type or level of training (check all that apply)

c. *51.1* Bachelor's degree in Fine Arts

d. *64.1* Master's degree in Fine Arts

e. *0.7* Doctoral degree in Art History

f. *34.8* Art classes in a university, college or accredited art

g. *23.6* Classes or tutoring from an artist or art teacher

h. *21.0* Classes at an accredited private art school

i. *14.9* An accredited art school certificate or diploma (art school Bachelors or Masters)

j. *4.9* BA in Art Education

k. *2.9* MA in Art Education

l. ___ Other. Please specify:

29. IF ANSWER TO #28 IS YES, HAVE YOU COMPLETED OR STOPPED TAKING FORMAL TRAINING IN THE VISUAL ARTS? a. *93.9* Yes b. *6.1* No

c. If yes, how many years ago did you stop? *14.4* *Average*

30. HAVE YOU EVER RECEIVED ANY MAJOR GRANT(S) OR FELLOWSHIP(S) OTHER THAN THE NATIONAL ENDOWMENT FOR THE ARTS VISUAL ARTIST FELLOWSHIP?
a. *57.0* Yes %* b. *43.0* No

c. IF YES, PLEASE SPECIFY NAME AND YEAR _____

Guggenheim 28.0%

Caps 31.5%

School Grant 24.1

State Arts Council 15.2%

over →

**(Average 1.1 times within this group)*

31. YOUR ETHNIC OR RACIAL HERITAGE (Optional): *Percentages shown*

a. 3.0 Black, not Hispanic Origin

b. 1.9 Hispanic

c. 0.7 American Indian or Alaskan Native

d. 2.2 Asian or Pacific Islander

e. 90.3 White, not Hispanic origin

f. ___ Other. Please specify _____

32a. NUMBER OF YEARS IN YOUR CURRENT CITY, TOWN OR AREA: 15.6 years

b. IS IT: a. 67.6 urban % b. 13.6 suburban % c. 16.5 rural? %

33. Please indicate if you would like information on the results of the study.

a. 92.2 Yes b. 7.7 No

If you checked "yes," results will be mailed by the National Endowment for the Arts in 1981 to the same address as the questionnaire. If your address has changed, please show the new address below:

34. A small number of respondents will be selected for personal interviews and for participation in expense-paid workshops. Are you willing to take part in either? a. 78.7 Yes b. 21.3 No

c. If yes, please provide a telephone number at which you can be reached during the next six weeks. _____

THANK YOU VERY MUCH FOR YOUR HELP!

Appendix 2: Workshop Outline Workshop Summaries

INTRODUCTION

The purpose of the workshops was to discuss the preliminary findings from the questionnaire with a representative group of respondents.

Workshop participants were selected from those who had indicated interest on the questionnaire. From this group, participants were selected randomly, but within the following guidelines:

1 Residence within New York City or Los Angeles
2 Proportional representation from four artist categories
3 Proportional representation of large and small grant recipients
4 Representatives from early and recent years
5 Representation of females and minorities

Eight artists in each city agreed to participate in the day-long workshops. A small honorarium was provided. Eight attended the New York workshop and seven attended the Los Angeles workshop. Prior to the workshop, artists were sent a brief agenda and a copy of the questionnaire showing the preliminary tabulation of responses.

The workshop format was one of directed discussion based on a detailed agenda that was distributed to all participants (Figure 8). The workshops began with an introduction of the team and the study purpose. Next the preliminary tabulation was summarized according to demographic data, impacts on recipients, and program operation. Discussion followed on participants' fellowship experiences and the program in general. After lunch, participants were asked to comment on potential improvements to the fellowship category and on other Endowment activities.

The workshop information was used to further analyze the questionnaire data, to focus the discussion of the Advisory Panelists, and to develop the impact model.

SUMMARY OF WORKSHOPS

The discussion at both workshops was broad ranging, addressing issues of concern to all artists. On several issues there was a majority opinion or consensus at one or both of the workshops. Some of those consensus issues are shown on Figure 9.

Strong workshop participant opinions are shown for a number of topics relating to program operation, such as potential eligibility requirements, the application process, the size of the grant, the peer review

process, the meaning of the fellowship, and other potential Endowment activities. However, also as shown in Figure 9, New York artists did not always agree with the Los Angeles artists.

On other topics discussed, it was not possible to identify a workshop consensus. Topics without a consensus were often the same topics that had raised diverse opinions on the questionnaire. The topics under debate included the definition of emerging, transition, and mature artists; the criteria or eligibility requirements, other than quality of work, to be applied in recipient selection; the major impacts of the fellowship as either the money or the recognition; and methods for adapting the application and panel review process for large increase in the volume of applications.

SUMMARY OF NEW YORK WORKSHOP

The New York workshop on March 3, 1981, was attended by four SOM staff working on the evaluation and eight artists. The artists were:

Nassos Daphnis, 1967 recipient, artist
Ira Joel Haber, 1977 recipient, artist
Sharon Hawlett, 1975 recipient, craftsperson
Caspar Henselman, 1979 recipient, artist
George Hoffman, 1976 recipient, printmaker
Michael Martone, 1975 recipient, photographer
Clark Murray, 1967 recipient, artist
Faith Ringold, 1978 recipient, artist

On some of the issues of program operation, the participants developed a consensus. The current size of the large grant at $12,500 was considered sufficient by participants, even though they admitted that it was insufficient to last an entire year. One artist characterized the grant as a relief valve. In response to questions about significantly increasing the size of the grants, the artists did not feel that it would be justified for several reasons. Larger grants would create art stars, and possibly change the democratic, open character of the grants. It was also assumed that larger grants would mean fewer grants. The smaller emerging artist grants (currently $4,000) were considered barely adequate; it was suggested that these grants be a minimum of $5,000.

A related issue, the question of targeting of the fellowship to either emerging, transition, or mature artists, was thoroughly discussed, but no consensus was reached. Definitions of each of these phases also were not agreed upon. Some artists felt that the money

would be most useful to the emerging artists struggling to find money for materials. Others felt that transition or midcareer artists would spend the money more wisely. Still others felt that there was a need to recognize selected mature artists, at least with a medal if not with money. Also discussed as possible selection or targeting criteria were economic need or income; a measure of commitment to work; and recommendations or nominations. The consensus on eligibility or targeting criteria was that only three criteria should be applied: no students, no repeats of large fellowships, and a minimum number of years as an artist. The currently simple application process was very important to artists. Another targeting issue raised was the need to expand the outreach to minority artists to make them more aware of the fellowship, and yet to avoid quotas that might compromise the selection based on quality of work. Some artists also felt the Endowment should recognize non-famous, mature artists, like Japan's "National Treasures".

The peer review selection by panels was considered an important part of the psychological boost resulting from the fellowship award. To some artists, the recognition by peers was more important than the size of the grant. In general, the panel system was considered very fair although it could be improved by greater panel diversity and some system of checks on "the buddy system". The national character of the panel was considered very important in assuring the high quality panelists, and thus the high quality of recipients. It was feared that regional or state panels could become political in the selection process and provincial in the quality of work.

The recognition by peers did not usually result in any additional contacts with galleries or sales. The meaning of the fellowship for many artists came from the official public sanction as well as from peer selection. The accessibility and openness of the application process also distinguishes the Endowment fellowship from other awards.

The New York workshop participants were concerned about increasing the recognition of the fellowship recipients among those in the field and the public. Artists felt that the Endowment should be providing more publicity for recipients, or even publishing a catalogue of each year's recipients. The alternative exhibition spaces currently funded by the Endowment also were considered important for the development of all artists.

SUMMARY OF LOS ANGELES WORKSHOP

The Los Angeles workshop on March 9, 1981, was attended by two SOM staff working on the evaluation and seven artists. The artists were:

Corwin Clairmont, 1978 recipient, artist
Daniel Cytron, 1978 recipient, artist
John Divola, Jr., 1979 recipient, photographer
Robert Heinecken, 1977 recipient, photographer
Zella Marggraf, 1974 recipient, craftsperson
Edward Moses, 1976 recipient, artist
Shirley Pettibone, 1976 recipient, artist

As in the New York workshop, the participants agreed on the adequacy of the current size of the grant. Similar concerns about a significantly larger grant were expressed, including the use of the term "art stars" as a negative outcome of fewer but larger grants. Some Los Angeles artists suggested that emerging artists should receive large grants as well; and thus the distinction for emerging artists should be eliminated. Honorable mention might be used for runners-up.

The participants felt that grants should be targeted primarily to emerging artists, although the distinctions between emerging and transition were not agreed upon. The selection or eligibility requirements agreed upon by the Los Angeles participants were similar to New York (no students, no repeats of large fellowships), except that Los Angeles artists suggested using an age cut-off rather than a certain number of years an artist. The ages of 18, 22, and 25 were discussed. As in New York, maintaining the simple application process and increasing outreach to minority artists were considered important.

The panel process was thoroughly discussed, in an effort to maintain the open character of review and yet to address problems of increased volume of applications. Suggestions on panel selection included involving more non-Endowment staff in panel selection; asking unsuccessful applicants to suggest the next year's panelists; and including only artists and no curators on panels. The use of a lottery for narrowing down the last 20-30% also was suggested. As in New York, the national character of the panel was considered very important. Los Angeles artists felt that the states arts councils, for example, would tend toward a political rather than a quality oriented selection process.

The democratic character of the fellowship in contrast to other grants was admired by the Los Angeles artists. The fellowship was described by one artist as a symbol of hope, or a fantasy, that is there for young artists to look forward to, and to continue to strive for again and again. As in New York, the recognition by peers was a key element of the meaning of the fellowship, even though recognition by galleries and the public was not usually a direct result.

The Los Angeles artists recommended that the Endowment focus on additional technical assistance to recipients rather than on additional publicity for them. Artists stated a need for several types of tax and legal advice and advocacy; for example, clarification of the tax status of the fellowship, and tax legislation to improve the tax benefits for artists donating their work. Rather than spend money on a catalogue, the funds should be used either for more fellowships or on technical assistance.

Figure 8: Detailed Workshop Agenda

OBJECTIVES OF WORKSHOP

The purpose of the workshop is to utilize the preliminary results from the questionnaire to address three topics:

1 Who are the recipients and what are key impacts of the fellowship on them?

2 How can the Visual Artists' Fellowship Category be improved, with no increase in budget?

3 How does the fellowship fit into other forms of support to visual artists (Endowment, other public agencies, and private sources)?

AGENDA

1 INTRODUCTION (10-10:15)

a. Purpose of Evaluation Study
b. Purpose of Workshop

2 REVIEW OF PRELIMINARY FINDINGS FROM QUESTIONNAIRE (10:15-11:45)

a Returns to date
b Recipient characteristics
c Key impacts on individual artists
  Psychological boost
  Money
  Recognition
  "Meaning" of fellowship (perception of why he/she got it)
d Impacts on field (galleries, museums, other grants)
  Recognition vs. money
  What type of artist gets it? (already recognized; more esoteric and undiscovered)?

3 OPERATION OF FELLOWSHIP CATEGORY AND OPTIONS FOR IMPROVING OPERATIONS (11:15-12:30)

a Summary of critical characteristics of fellowship at present
  National
  Competitive
  Open application process
  High quality recipients
  Money awarded
  No restrictions on use of money

b Problems

1 Summary of comments on operation from questionnaire
2 Administrative issues facing the Endowment

- o Open application leads to large volume of applications vs. number of grants (inefficiencies)
- o Cost of three review panels
- o How to maximize impact of fellowship category
- o Is it an award for past performance or future promise?

c Options for Change

1 Eligibility Requirements: Should there be eligibility requirements for applicants? For example,

1 No students
2 Minimum age
3 Minimum number of years out of school
4 Minimum number of years as a committed income earning artist
5 Income below specified level
6 Percent of income earned from art
7 Exhibition record
8 No repeat recipients

What would be the resulting impact on the type of artist selected? Would aesthetic trends, regional representation, or quality of artist change?

2 Targeting to Certain Phase of Career: Should fellowship be targeted for artists in a certain phase of development?

What if focus were on transition artists and emerging artist category dropped?

What if a new category were added for senior fellows, that may or may not have money attached?

3 Grant Size: Should grant size be increased to assist in targeting and to increase impact?

If fellowship were increased $15-20,000, how would impact on artist change? (Objective: greater impact from grant, even though helping fewer artists)

And what would be impact on pattern of repeat recipients?

Should emerging artist category be dropped?

Would prestige of fellowship change with increased grant size?

4 Panel Procedure: How should panel/peer review process be improved and still cope with increased volume of applications?

What if awards by artist category were every 2-3 years, not every year?

What if regional or state panels selected all fellowships? Or nominated for the national?

How can eligibility requirements be used to reduce the number of applicants reviewed by panel?

How would changes to panel procedure affect the national character and quality of awards?

LUNCH

4 WHAT IS THE ROLE OF THE FELLOWSHIP IN RELATION TO OTHER FORMS OF ENDOWMENT SUPPORT TO VISUAL ARTISTS? (1:30-3:00)

a What other activities could be carried out to increase impact of fellowship awards?

1 publicity about fellowship
2 exhibitions
3 catalogue

b How does fellowship rank in importance compared to other current Endowment supported programs?

1 Artists Spaces (often hold exhibits for emerging artists)
2 Art in Public Places
3 Artist in Residence
4 Apprenticeships
5 Non Visual Arts Programs (Literature, Dance, etc.)
6 State Arts Agency programs (state fellowship, arts councils)

c What Role Does Fellowship Play Compared to Other Public and Private Sources of Support to Visual Artists

1 Private Support (e.g., Guggenheim, Tiffany, commissions)
2 Public Support (State arts agencies, CAPS)

5 SUMMARY OF DISCUSSION

Figure 9: Summary Comparison of Workshops

	New York	Los Angeles
Eligibility Requirements	No students No repeats of large fellowships Minimum number of years as artist (e.g. 3 years)	No students No repeats of large fellowships Minimum age (e.g. 18, 22 or 25)
Application	Simple process is excellent Need outreach to minority artists	Simple process is excellent Need outreach to minority artists
Size of Grant	$10-12,500 adequate; If much larger grants, too much money; creates "art stars" $5,000 minimum for emerging	$10-12,500 adequate If much larger grants, too much money; creates "art stars" No separate grant for emerging
Peer Review	Recognition by panel of peers important Need more panel diversity Add checks on buddy system National panel important; no regional or state panels	Recognition by panel of peers important Improve procedure for selecting panel Best 30% of applicants into lottery No regional or state panels
Meaning of Fellowship	Accessible, open process Official public sanction	Democratic process, not elitist A symbol of hope or fantasy for young artists A chance to try again
Other Endowment Roles	Need recognition for mature, non famous artists Need more publicity for recipients Need catalogue of recipients	Help with tax and legal issues No publicity, no catalogue; give money to artists

Appendix 3: Data Processing Methodology

In order to obtain maximum flexibility and accuracy in tabulating questionnaires, SOM hired Cambridge Computer Associates (CCA) for data processing services.

SOFTWARE PACKAGE

CCA utilized their proprietary software system called CROSS TABS. This sytem is a generalized software package that produces cross tabulations and related statistical analyses of any data capable of being read on an IBM System 360, 370, or compatible computer.

OUTPUT

Questions and all questionnaires were coded by Data Entry Systems Inc., a firm associated with CCA. Open ended question coding was done by Data Entry Systems and approved by SOM. Data was then entered directly from the questionnaires onto the CROSS TABS system, without use of manual coding sheets.

The output contained in Appendix 5 is primarily frequency distributions, showing percentages, means and standard deviations where appropriate. Percentages are based on the number of responses to each question, not the total number of questionnaires in the sample.

Data is tabulated in Appendix 5 in two ways. The first set of tables show the following variables: artists by type, nominees and applicants, and repeat recipients. This is the most frequently referred to set in the report. The second set shows the following variables: early recipients (1967-1973) and recent recipients (1974-1979); and each artist category, early and recent recipients. A third set of tables, contains special and more detailed cross tabulations.

All data processing runs were checked by Data Entry Systems, CCA, and SOM. Two major runs were completed, one on April 16 showing 586 responses and one on June 16 showing 624 responses.

FUTURE USE OF DATA

Appendix 5 includes all the final questionnaire data processed by CCA.

To preserve the original computer file for future research, SOM has retained a copy of the computer tape. (CCA's policy is to destroy the tape after 1½ to 2 years.) SOM can utilize the tape either by requesting instructions from CCA at a small fee or by engaging CCA for data processing services.

Appendix 4: Data Collection Formats

OBJECTIVE

One of the objectives of the contract was to test data collection methods that could be applied to ongoing evaluation of the fellowship category, as well as to other Endowment programs.

The Visual Artists Fellowship Evaluation used 3 data collection formats:

1 Questionnaire (Appendix 1)
2 Interview Guide (Appendix 6)
3 Workshop Agenda (Appendix 2)

The process of developing each of these is described below.

QUESTIONNAIRE (APPENDIX 1, 5, AND 7)

The questionnaire was developed in the following steps.

1 Review contract objectives and program goals.

2 Develop questionnaire topics.

3 Review topics with Endowment staff.

4 Drafts of questionnaire for review by Endowment staff, Advisory Panel and OMB. Include both open ended and close ended questions.

5 Pretest Questionnaire. Revise questionnaire for Endowment approval and submission to OMB.

6 Select sample.

7 After OMB approval, distribute to 887 recipients.

8 Send follow-up letters to non-respondents after one and two months.

9 Code Responses and Data; Process; preliminary run with 586 respondents (70%) and final run with 624 responses (76% response).

10 Analyze data in 3 categories: demographics, impacts on recipients, and program operation.

11 Summarize data for review with Endowment and for development of interview and workshop guides.

12 Draft analysis as preliminary findings report for review by Advisory Panel.

13 Draft Evaluation Report based on final data run.

INTERVIEWS
APPENDIX 6

The interview process was developed in the following steps:

1 Draft list of interview topics based on contract objectives and intital questionnaire data tabulations.

2 Review interview topics with Endowment.

3 Draft interview guide for review by Endowment and for pretest.

4 Select participants who expressed interest, and reflect a range of years, grant sizes and artist types.

5 Utilize revised interview guide in interviews. Interviews taped.

6 Analyze interviews and write up according to abbreviated version of interview guide.

WORKSHOPS
APPENDIX 2

The workshop outline was developed in the following steps:

1 Draft list of workshop topics based on contract objectives and initial questionnaire data tabulations.

2 Review workshop topics with Endowment.

3 Draft workshop outline for review by Endowment.

4 Revise workshop outline for use at New York workshop and then modify for Los Angeles workshop.

5 Select participants who expressed interest, and reflect a range of years, grant sizes and artist types.

6 Conduct workshops, with outline distributed to participants. Workshops taped.

7 Analyze workshops and write up according to abbreviated version of workshop outline.

PROPOSED FINAL REPORT PROCEDURES

Currently, the Endowment asks recipients to send in a final report on their fellowship experience at the end of the grant year. No specific format or topics are suggested in this request, which is made as part of the grant terms. Many recipients either forget to send in the report or do not notice the requirements. The Endowment does not send followup letters. As a result, less than half of recipients send in final reports. For those that are sent, the unstructured responses are difficult to use for data collection or evaluation.

Based on the results of the questionnaire, interviews, and workshops, a new final report procedure is recommended to insure usefulness of the final report requirement.

The most direct way to simplify the final report requirement for the recipients and for the Endowment would be to utilize a short questionnaire. The questionnaire could be sent by the Grants Office shortly after the grant termination. When the forms are returned, program staff could code the responses prior to tabulation by the Endowment's data processing staff. A draft of the Proposed Final Report format is shown as Figure 10.

If it is determined for either policy or procedural reasons not to use a questionnaire, the data categories shown in the questionnaire responses (Appendix 1 and Appendix 5) could serve as a basis for coding open ended responses typically found in final reports.

This data could be added to the Grants Office computer file on each recipient or be kept anonymously on a separate file. It may be necessary to assign ID numbers to guarantee anonymity of responses.

Figure 10: Proposed Final Report Format

Name_____ Year of Fellowship_____

Data on computer file on each applicant: Name, addressee, grant amount, category, year of birth, sex, project description, special characteristics).

National Endowment for the Arts
Visual Artists Fellowship Category
Final Report Questionnaire

The purpose of this questionnaire is to help you describe your fellowship experience. We would greatly appreciate if you would return this questionnaire in the accompanying stamped envelope. Your individual response will be held strictly confidential.

YOUR BACKGROUND

1 How long have you been a practicing artist? _____

2 What is you highest level of formal education? _____

3 What, if any, training do you have in the visual arts? _____

_____

YOUR FELLOWSHIP EXPERIENCE

4 What was the major reason you decided to apply for a Visual Artists Fellowship? ___

_____

_____

5 How would you rate the Visual Artists Fellowship application process?

1	2	3	4	5
Good		Satisfactory		Poor

6 How would you rate the peer review system?

1	2	3	4	5
Good		Satisfactory		Poor

7 Do you feel that $_____ is appropriate for mid career artists?

a. ____ Yes b. ____ No

Do you feel that $_____ is appropriate for emerging artists?

a. ____ Yes b. ____ No

FELLOWSHIP IMPACTS

8 What was your principal occupation the year before and during the fellowship, and what occupation do you anticipate for the coming year?

_____	_____	_____
Before Fellowship	During Fellowship	After Fellowship

9 Percent of income from art-related activities the year before, during and (anticipated) after the fellowship? Include teaching salary if in art.

_____	_____	_____
Before Fellowship	During Fellowship (include fellowship money)	After Fellowship

10 Average number of hours per week in studio?

_____	_____
Before Fellowship	During Fellowship

11 Did you change the type of or time on art related activities during the fellowship?(e.g., more experimentation, studio improvements, travel, increasing exposure)

Yes _____ No_____

Please describe:_____

_____

12 Did you feel you received any increased recognition as a direct result of the fellowship?

Yes _____ No _____ Unsure _____

Describe types of recognition (e.g., shows, sales, articles about you, awards, commissions, employment offers)

_____

_____

_____

13 What was the single major benefit that you derived from having received the fellowship? _____

_____

_____

_____

14 Please add any other comments you have about the fellowship here or on additional sheets.

Thank you very much!

Please return in the enclosed stamped self-addressed envelope.

SKIDMORE, OWINGS & MERRILL
EVALUATION STUDY

PROJECT TEAM

Project Director	Walter Arensberg Partner Washington Office
Project Manager	Mary Helen Lorenz Senior Planner Boston Office
Research Staff	Harris Band Planner Boston Office
	David B. Smith Associate Partner Boston Office
	James Smith Architect Washington Office
	James Rich Planner Washington Office
Graphics and Production	Ellen Freda Planner Boston Office
	Terri Eisenberg Graphic Artist Boston Office
	Jackie Felder Word Processing Boston Office